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NOVEMBER 8, 1922 PRICE FIFTEEN CENTS

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BDWAY'S SHOWS HIT BY SLUMP THAT IS NOW COUNTRY-WIDE

Last Week's Business Poor With Even the Hit Shows—This Week, With Election Day's Boom Shows Great Improvement And Receipts Hit High Mark

New York's theatrical season is now in full swing, every theatre is occupied, yet the business is far from satisfactory. While Broadway shows are not feeling the depression which exists in other cities a fluctuation from week to week is keeping producers and managers guessing from one day to the next.

Last week's business was decidedly poor with almost every attraction in the city, while Election Day this week, with its special matinees and crowded houses at night, has started the week out with some high figures. So big was the business along Broadway on Tuesday that war figure comparisons in many of the houses were made and managers on the verge of giving up hope for their productions believed that at last the crisis was over.

Last week's business, however, was disheartening. Many of the season's acknowledged successes, both dramatic and musical, fell off to an alarming degree. Especially was this true in connection with the dramatic shows, several of which hit low figures for the season.

"Spite Corner," enthusiastically praised by critics, did around $5,000, and was entitled to twice that amount. "Her Temporary Husband," soon to leave the Frezee, did about the same.

"The Torch Bearers," a show that everyone has raved about, got about $8,000. The piece doubtless makes a little money at this figure, but is entitled to much more.

"Thin Ice," another piece widely praised, played to around $5,000, a figure which plainly indicates that its stay cannot be much longer.

"Swifty" took in about $3,000 and closed.

Shows that did better include "Loyalties," at the Gaiety, played to capacity, doing close to $15,000, which is certainly packing them in. It ranks among the best of the plays imported from England. George M. Cohan's "So this is London" is probably leading all non-musical plays this season. At the Hudson Theatre the show played to almost $17,000 last week.

Another non-musical play that is doing wonderfully well is "East of Suez," taking in $12,000 last week. "Kiki" at the Belasco is also hanging on with the non-musical leaders and did about $15,000 last week. "Last Warning" also did considerable business at the Klaw Theatre.

Straight musical comedies and operettas that lead everything in the field, did their usual excellent business last week.

The "Ziegfeld Follies" did the tremendous gross of $38,000. The number two company of "Blossom Time," at the Century Theatre, did $20,000 last week, which is something of a record for this show. "Lady in Ermine" did about $15,000, but should do better than that. First week's figures of the "Music Box Revue," which totaled over $30,000, cannot be taken into account as an average, as that amount includes opening night money. Last week the show was said to be doing as well as the first edition. "The Gingham Girl" is still making money, last week playing to $16,000. "The Yankee Princess," operetta at the Knickerbocker, while it did about $13,500 last week, cannot be said to be at its best.

The "Greenwich Village Follies" is getting its share of the cream, doing $26,000 last week. One of the Shubert Theatre's best bets.

Predicted colder weather soon to arrive is expected to improve business for all of the houses. During the past few weeks, the weather has done untold harm to every kind of attraction, the temperature being unusually high for this time of the year.

Despite Broadway's slump, New York continues to lead not only the country in show receipts, but the whole world as well.

"PLAYING WITH FIRE" GOING OUT

"Playing with Fire" is the title of a three-act drama of today which will be given its premiere at the Bastable theatre, Syracuse, on November 27th. The play is from the pen of Neil Twomey and is presented by George Samuels who recently abandoned the exploitation of motion pictures abroad in Mexico and Brazil, to take a fling in the legit.

"This play is founded on the experience of thousands of girls," says Samuels. "Is your sister, your sweetheart, or your wife, playing with fire? Is it a man's game or a woman's? A mistake today may spoil all tomorrows. The play wrestles with this problem and when we do eventually bring it into the big town, it will prove a sensation."

After opening in Syracuse, Samuels plans to take the show on tour with a possibility of coming into New York.

STOCK AT THE PARK

MANCHESTER, N. H., Nov. 6.—A new stock company will take possession of the Park Theatre this week, with "Nice People" as the opening attraction. The roster includes John Dugan, Eugene Shakespeare, George Newton, Gilbert Cartland, Edna Berne, Connie Wonders and Maryland Morne. Some of the players have already established themselves here, having appeared with a resident company at the Hollis Street Theatre.

O'BRIEN GIRL FOR AUSTRALIA

Hugh Ward, American actor who has made a reputation as a manager in Australia will open his new season there on December 23rd when he will present "The O'Brien Girl" with a cast composed mostly of English performers. June Roberts is one of the few American actresses War took back with him.

LITTLE THEATRE FOR WASHINGTON

WASHINGTON, Nov. 6.—This city will have its own little theatre according to plans formulated here by a group of business, literary, dramatic and society people this week. A club, known as the Rams Club, has already been formed and has acquired the house of the late Alexander Graham Bell, Connecticut avenue and Eighteenth street, Dupont Circle, in the exclusive residential section. Work has already been started to transform a portion of the house into a modern theatre equipped with all the latest theatrical appliances. The theatre will be run on subscription principle to a large extent. Besides the club membership proper there will be an associate membership not to exceed 100 who will have special privileges in regard to first nights and guest tickets.

Leaders in the group include Charles J. Bell, Corcoran Thorn, Harry Wardman, Howard S. Reeside, Mark Reid Yates, Gilbert Grosvenor, Mrs. Franklin K. Lane, Mrs. Jas. Montgomery Beck, Mrs. Mabel T. Boardman, Miss Janet Richards, Mary Roberts Rinehart, Mrs. Pembroke Thorn, Mr. and Mrs. Wm. H. Church, Mrs. David Fairchild, and others.

Robert Bell, son of Charles J. Bell, is organizing a company of actors to be called the Rams Club Players and plans to present six plays of literary and dramatic value with the first play expected about the middle of December.

"HAMLET" OPENS ON NOV. 16

John Barrymore in "Hamlet," produced by Arthur Hopkins, will follow "It's a Boy" at the Sam H. Harris Theatre, opening on Thursday evening, November 16. The veil of secrecy as to the supporting cast was lifted last week, and is as follows: Ophelia, Rosalind Fuller; King, Tyrone Power; Queen, Blanche Yurka; Horatio, Frederick Lewis; Laertes, Sidney Mather; Polonius, John S. O'Brien; Ghost, Reginald Pole; Osric, Edgar Stehli; Marcellus, E. J. Ballantine; First Grave Digger, Whitford Kane; Second Grave Digger, Cecil Clovelly; Player King, Lark Taylor; Fortinbras, Alexander Giglip.

"VIRTUE" OPENING

STAMFORD, Conn., Nov. 6.—"Virtue," a new play by William Everett opens Wednesday evening, November 8, at the Stamford Theatre, after which it is expected to come to New York.

The cast includes, Pauline Armitage, Henry G. Sell, Floy Murray, Arthur Donaldson, Laura Arnold, George MacQuarrie and others.

"HER HAPPINESS" COMING IN

Emma Dunn in her new starring vehicle, "Her Happiness," a new drama by Paul Wilstach, has been given an out-of-town hearing and is being readied for a Broadway showing. George M. Gatts is the producer.

"PAINTED FLAPPER" TOURING

"The Painted Flapper," a satirical expose of the current craze that has gripped feminine America, opened out of town two weeks ago. It has played Cincinnati and Indianapolis and is now doing several weeks of one nighters. There is a possibility that it will come into New York the latter part of next month.

"FIND CYNTHIA" IS CLEVER

STAMFORD, Conn., Nov. 6.—"Find Cynthia," a comedy-drama by Stuart Benson, opened Friday evening at the Stamford Theatre for three performances. William Boyd and Frieda Inescort headed a competent cast in a play that started with a rich man's daughter being kidnapped by the son of a ruined business associate, and ended with everybody happy, for the daughter falls in love with her abductor and helps him financially by a trick.

The play opens with the principal characters seen in a private car sidetracked somewhere in California, and later at a Chinese opium joint. Here the kidnapping occurs, coupled with considerable excitement. Peter Condon, played by William Boyd, carries the girl to his cabin in the mountains where she is assigned to domestic duties under a man named Cassidy, after she has promised she will not try to escape. She is threatened, however, with solitary confinement in a dark room or something like that, if she does make an attempt to get away.

Condon puts in part of his time, reforming the society girl to the extent of having her do away with one or two habits, such as smoking and using slangy, profane phrases. In the meantime, Condon's desire for vengeance grows less and less as he grows more and more in love with his captive. He almost gives her back to her distracted parents who appear at the cabin, just after Cynthia is reported missing. She is supposed to have been seized by ruffians who are seeking a reward. But the girl is coldly planning to slip one over on her kidnapper and father as well. By a Chinaman's aid, and a fake letter, she extracts from her father a promise to pay $5,000 and half of a mine for her return. After which, she steps out from behind the curtain and lectures papa upon his wickedness and also to humiliate Pete, the kidnapper. When all this has been accomplished, the capable young woman announces that she is going to marry Pete, for she loves him, and the object of her love clinches for the final curtain, planting a kiss as well.

Both Lloyd and Miss Inescort do unusually well with their respective roles, and Lawrence Edinger, a character actor, did fine as "Wu Foo." The performance was fairly well done on the whole, the piece being acted with much spirit and plenty of comedy. While the opening show had the usual frayed edges, it held the interest of the audience throughout the evening.

NO TAX ON GRAND OPERA

CHICAGO, Nov. 6.—On the grounds that the Chicago Civic Opera Company is an educational institution and not operated for profit, the ten per cent tax on all seats for grand opera presented by that company, beginning next week, has been removed by the Commissioner of Internal Revenue. The return of all war taxes on advance season subscriptions is also authorized. According to the statement of the Commissioner, the further collection of war taxes on grand opera seats is to be eliminated.

This is the first time that such a ruling has been made for a grand opera company. The Chicago Symphony Orchestra, and other symphonic organizations have received the benefit of similar interpretations of the law for several seasons.

EIGHT NEW SHOWS TO OPEN ON BROADWAY NEXT WEEK

Present Week Will See But Four, But Big Shift in Plays Will Follow During Next Seven Days—Few Shows Doing Business Is Responsible for Changes

This week sees but four new productions on Broadway but next week will bring many changes to the Metropolitan playhouses, eight new works being slated to make their New York debut. Monday, November 13, will usher in a satirical comedy, a comedy-drama and a musical comedy. "Merton of the Movies," which the Kauffman-Connelly team adapted from the *Saturday Evening Post* serial of Harry Leon Wilson, will be presented by George Tyler at the Cort Theatre with Glenn Hunter in the leading role.

On the same night "Little Nellie Kelly" with book, lyrics and music by George M. Cohan, will be presented by him at the Liberty Theatre. It has been running successfully in Boston for several months.

The third offering for next Monday night is number two of the Equity Player's series, entitled "Hospitality," the work of Leon Cunningham, a graduate of the University of Michigan. Louise Closser Hale and Tom Powers will be seen in the leading roles of the play, which will come into the Equity Players' 48th Street Theatre.

Cecil Sorel and her company of Comedie Francaise actors will give a week of French repertoire at the 39th Street Theatre, including "The Taming of the Shrew" and Moliere's "The Misanthrope."

"The Love Child,' by Bataille, will be presented by A. H. Woods in association with Charles L. Wagner at Geo. M. Cohan's Theatre with Sidney Blackmer, Janet Beecher and Lee Baker playing the leads.

Arthur Hopkins presents John Barrymore in "Hamlet" at the Sam H. Harris Theatre on Thursday.

On Friday "The Romantic Age," which A. A. Milne wrote some time ago, will be presented by Frederick Stanhope at a theatre yet to be named.

"A Clean Town" will be presented some time during the week at the Belmont Theatre by the Nugents. The Belmont is shortly to be re-named the Nugents' Theatre and Richard G. Herndon has given them leave to go as far as they like.

And now for this week. William A. Brady presented a musical version of Frank Craven's "Too Many Cooks" at the Playhouse Monday night. Harry Tierney did the music and Joseph McCarthy the lyrics for the new play, which was re-christened "Up She Goes," and in the cast were seen Donald Brian, Gloria Foy, Helen Bolton, Richard "Skeets" Gallagher, Frederick Graham, Teddy McNamara, George Williams, Lou Ripley, Jenny Weathersbee and others.

Another Monday premiere was "Crowns," by John Luther Long, which the new Players' Company presented at the Provincetown Theatre. The action of the play takes place in Syria. In the cast are Marguerite Mower, Carl Glick, Victor Hammond, Herbert Ashton, Jr., A. R. L. Patterson, Roland Twombly, James Meighan, Frederick Miller, Lester Schaefer, Benjamin Kauser, Frank Dawson, Mary Donnelly, Felicia Drewniak, and Josephine Hutchinson.

"The '49ers," with a large cast and several of the leading columnists and critics responsible for the book, lyrics and music, was presented at the Punch and Judy Theatre by George Tyler last night.

Another opening last night was "Rain," the story of the downfall of a missionary, taken from W. Somerset Maugham's "Miss Thompson," in which Sam H. Harris presented Jeanne Eagels at the Maxine Elliott Theatre. Others in the cast were Fritz Williams, Rapley Holmes, Emma Wilcox, Robert Kelly, Katherine Brook, Robert Eliott, Shirley King, Harry Quealy. Kathryn Kennedy, Harold Healy, Kent Thurber, Bhanda Whithawk and several Samoan natives. John Colton and Clemence Randolph wrote the play and John D. Williams staged it.

"LA TENDRESSE" CLOSING

Henry Miller and Ruth Chatterton will close their engagement in "La Tendresse" at the Empire Theatre on Saturday, November 18. They will begin their tour at the Broad Street Theatre, Philadelphia, the following Monday.

Zoe Akins' comedy, "The Texas Nightingale," formerly called "Greatness," will be the succeeding attraction, opening Monday evening, November 20. Jobyna Howland has the principal part, and the supporting company includes Cyril Keightley, George Renevant, Percy Helton, Paul Porcase, Jennie Dickerson and Beth Vardon.

DRAMATISTS ELECT NEW OFFICERS

The American Dramatists held their annual election of officers last week. Edward Childs Carpenter was elected President, to succeed Owen Davis, who refused re-nomination. Davis, however, becomes chairman of the Board of Directors, the vacancy occurring through the election of Carpenter. Among the other officers elected for the ensuing year are: Anne Crawford Flexner, vice-president; Percival Wilde, secretary; Eric Schuler, executive secretary, and Harry Erskine Smith, treasurer.

BOND UP FOR "VIRTUE" SALARIES

The Empire Play Company, who are sponsoring the production of "Virtue," now in rehearsal, has been certified by Equity, having filed the necessary bond to protect the members of the cast against stranding. This was necessary inasmuch as the producers are independent and not members of the Producing Managers' Association.

SAYS HUSBANDS ARE JOKES

Justice Van Siclen in the Supreme Court of Kings County reserved decision in the separation action brought by Mrs. Florence McArdle against Edward McArdle, property man at the Hippodrome.

Mrs. McArdle has brought the action on grounds of desertion and cruel treatment. McArdle testified that if anyone had been subjected to inhuman treatment it was he. He added that the whole fuss came about because of his remonstrating with his wife because of attentions she was receiving and encouraging from another man.

"All husbands are jokes, and it is the style to have a sweetheart on the side," was the retort his remonstrances brought, according to the testimony.

The couple have been married seven years. Mrs. McArdle is a cabaret singer, and is appearing at a local cabaret.

AGENTS ELECT OFFICERS

The Theatrical Agents and Representatives Protective Association held their annual election in their club rooms last week. Harry Walker was re-elected president, Joseph B. Franklin, vice-president; William Roehm, of Roehm & Richards, treasurer, and Ellis Antkes, recording and financial secretary.

PICTURE LEAVING THE COHAN

CHICAGO, Ill., Nov. 3.—On or about November 19 The Cohan's Grand Opera House will ring the final curtain on motion pictures and the spoken drama will again grace the boards. The show this time will be "So This Is London," featuring Mr. and Mrs. Charles Coburn.

BIG SUIT SUDDENLY ENDS

The $100,000 breach of promise suit brought by Mrs. Maud Ceballos, known on the stage as Mona Desmond, against Clifford R. Hendrix, broker, came to an abrupt ending last Wednesday. The trial had been on two days before Justice McAvoy in the Supreme Court. After having been subjected to a grueling cross examination by the defendant's counsel, during which she made admission that she had previously sued, she said she was suffering from a nervous strain, and through counsel, asked permission to withdraw her complaint. The request was granted and the suit dismissed.

The discontinued action was originally filed in May, 1920, on the eve of Mr. Hendrix's marriage to Miss Eugenia Terry, while the previous suit was brought in 1910, because as Mrs. Ceballos testified, he promised to marry her after she got a divorce, which she did in 1909. She admitted while still a wife she permitted Mr. Hendrix to give her an allowance of from $200 to $400 a month and accompanied him to various resorts. She insisted she still loved him, because "once in love, always in love."

SAYS HUSBAND SWORE TO LIES

Supreme Court Justice Tierney has reserved decision in the action brought by Geneva Mitchell Savage to annul her marriage to Robert Savage, schoolboy son of the late John A. Savage, wealthy steel manufacturer of Duluth, Minn.

Miss Mitchell, formerly a chorus girl in "Sally" and the "Midnight Frolic," married young Savage last winter and separated from him two days after the ceremony. In her action for annulment she alleged that she was not of age at the time and also that she consented to marry Savage as the result of misrepresentations. She submitted in evidence a letter written to her by Savage in which he said he "swore lies to all answers requiring lies," in obtaining the license.

LACKAYE MUST FILE ACCOUNT

Wilton Lackaye, has been directed by Surrogate James A. Foley, to file before November 13, his account as executor of the estate of his wife Alice Lackaye. Should Lackaye fail to do this he may be cited for contempt or show cause why he shouldn't be punished.

The Colonial Bank, Columbus avenue and Eighty-first street, applied for the accounting as a creditor of the estate with a claim of $340.24 in spite of service of this claim on Mr. Lackaye in March, 1920, officials of the bank say they have been unable to serve citations on him.

"SONG OF THE DRAGON" SHELVED

It now appears that "The Song of the Dragon" will be laid on the shelf for this season, at least. At the George M. Cohan offices no reason for this action could be given. The drama was written by Augustus Thomas. Plans were completed for putting the play in rehearsal when John Meehan, general stage manager for Cohan, became ill. It was then announced that as soon as he recovered, production plans would proceed as according to schedule.

"SWIFTY" CLOSES

William A. Brady's production of "Swifty," the Tookey-Wilde comedy, closed at the Playhouse last Saturday night. According to present plans it will not be sent out. The piece, headed by Hale Hamilton, never had a chance to get started. It opened three weeks ago and the receipts took a decline that ran as low as $3,000 for the final week.

Brady's musical show, "Up She Goes" followed it in this week.

"CUCKOO" TO BE REVIVED

Jules Saranoff and Felix Adler are planning to revive Adler's musical comedy, "Cuckoo." The piece will have an entirely new scenic investure and new costumes. Adler was engaging people for it last week and it is expected to go into rehearsal within two weeks. The premiere is scheduled for early next month.

PHILADELPHIA SLUMP CONTINUES

PHILADELPHIA, Nov. 6.—There has been no noticeable change in the business slump here. Perhaps the entrance of two new musical productions this week may break the spell which has been hovering over the Quaker City theatrical circles since early season.

Perhaps the most important premiere of the week was the launching of Charles Dillingham's musical comedy, "The Bunch And Judy," which attracted a large, fashionable and enthusiastic audience to the Garrick on Monday night. The book is by Anne Caldwell, in collaboration with Hugh Ford, with musical setting by Jerome Kern. Prominent in the cast are Joseph Cawthorn, Fred and Adele Astaire, Ray Dooley, Delano Dell, Corey Kitchen, Bertha Holley, T. Wigney Percyval, George Tawde, Philip Tonge, Patrice Clark, Roberta Beatty, Helen Eby Rock, Irma Irving, Ruth and Lillian White, Elaine Palmer, Augustus Minton, Eugene Revere and the unusual Dillingham beauty ensemble. The piece will remain here for two weeks, after which it will go direct to the Globe Theatre, New York, for a run.

Frank Tinney, more or less regarded as a native son, was accorded a warm welcome this evening at the Shubert in his latest "music girl" comedy, "Daffy Dill."

Tinney is surrounded by an excellent brigade of fun-makers, which is headed by Georgia O'Ramey, and includes Marion Sunshine, Guy Robertson, Irene Olsen, Jerome Daley, the Keene Twins, Burt Hall, Loris Lee, Frederick Renoff and Ethel Kinley.

"Daffy Dill" is the collaborative efforts of Oscar Hammerstein, 2d, and Guy Bolton, with music by Herbert Stothart. Many of the songs of the show were familiar to the first nighters, having been heard here in advance of the show. This was particularly true concerning "Two Little Ruby Rings," "I'll Build a Bungalow" and "Fair Enough."

Marjorie Rambeau, in "The Gold Fish," opened at the Walnut tonight. The locale of this play is in New York and concerns the matrimonial ventures of one "Jenny," who, in order to reach the top of the social ladder, changes a number of husbands, only to discover that her first husband should have been the only one.

"Just Married," the rollicking farce on honeymoon adventures, came to the Adelphi. Lynn Overman heads the cast, which includes Jess Dandy, Dorothy Mortimer, Isabel O'Madigan, John Butler, Fred Irving, Lewis Marcelle, Blanche Benton and Anton Ascher.

Among the holdovers, "Sally" is running strong at the Forrest. The piece is now in its sixth week. Marilynn Miller was out of the cast on account of illness, the title role being played by Mary Eaton. The piece has two more weeks here.

"Blossom Time," at the Lyric, has caught on nicely, and it is probable that its engagement will be extended.

Francine Larrimore in "Nice People" has also entered upon the final two weeks of its run at the Broad.

LENOX HILL PLAYERS OPEN

The Lenox Hill players opened their season at the Lenox Theatre last Monday evening, offering a program of playlets, including "The Pardon," from the French of Jules Le Maitre; "The Green Scarf," a satire by Kenneth Sawyer Goodman and "The Other Voice," a dramatic novelty by S. K. Fairbanks.

Among the players appearing in the various casts were Beverly West, Nora Stirling, Donald Cameron, Jay Fassett, Constance McKay, Wells Spaulding, Alfred Smith and Ridgebon Wills.

The policy of the players will be a change of bill every two weeks.

LITTLE THEATRE OPENING

PHILADELPHIA, Pa., Nov. 6.—Rehearsals are now under way at the Little Theatre, Seventeenth and DeLancey streets, where the Plays and Players, who recently purchased and renovated the house will give a house warming party on November 14, when a series of playlets will also be given followed by classic dance interpretations. After that supper and dancing will follow.

"NELLIE KELLY"—COHAN SHOW—IS BOSTON THEATRE MYSTERY

Playing to Capacity with Hundreds Turned Away at Every Performance but Leaves Tremont on Saturday—Daily Matinees Requested and Newspapers Protest at Moving Mystery

George M. Cohan's musical comedy "Little Nellie Kelly" leaves the Tremont Theatre in Boston on Saturday night of this week and comes to New York where it will open on Monday, November 13, at the Liberty Theatre.

Back of this is a theatrical mystery which Boston can not solve and theatre goers and newspapers are protesting and trying to account for the moving.

The Cohan show opened at the Tremont on July 31, and since that date has played to an enormous business, the number attending the performances being limited to the seating and standing capacity of the house. During the past few weeks the receipts have passed $22,000 weekly reaching $22,300 at the end of the seven days just passed. At a $2.50 top this is a record for the Tremont and during the entire week just passed a line of patrons a block and a half long have awaited before the theatre from nine o'clock in the morning until late at night. So insistent has been the demand for seats that a doorman daily has been dispatched to inform the would-be ticket purchasers that they were only wasting their time as no tickets for any of the remaining performances were available.

The moving of a show with business conditions as above mentioned seems unbelievable and theatregoers believed up to the last that the show would be held over. The realization that it leaves on Saturday resulted in demands that the show give daily matinees, but as the piece is coming into New York, Mr. Cohan believed that the strain on the cast would be too great and refused.

The real reason for the moving of the show is the fact that Cohan can not secure any more time at the Tremont and his request for a few more weeks was denied. "Captain Applejack," a Sam Harris production now at the Cort follows it in, opening on Monday night. Just why Cohan can not get more time is a mystery.

New Yorkers will see the show at a $3.00 top, the piece opening on Monday night. The production will come from Boston on a special train leaving that city at 3 A. M. Sunday morning, arriving in New York in time for a rehearsal at the Liberty on Sunday.

Among the many protests at the moving of the show from Boston is one printed in a recent issue of the Boston Post which reads as follows:

"A deep pall of mystery hangs over the Tremont Theatre and cannot be penetrated by the public or even by most of the attaches of the house. It is unexplainable from any angle save the one only known to the management, and from that source no information is forthcoming. The mystery is this: On the 31st of July, of the current year, 'Little Nellie Kelly' came to the Tremont, an untried and unknown quantity, but bearing the name of George M. Cohan as author lyricist, composer and producer. It was booked for eight weeks and it was hoped it would run for that period without any serious loss. The coming week, the last week of the engagement here, bears the date of November 6, and the house is practically sold for the remaining performances. The mystery is 'Why?'"

"I have frequently commented on the fact that the theatrical business is conducted on entirely different principles from commercial affairs but new to the layman, a production which has played to capacity since the opening night, which has every week day caused a line of would-be purchasers to stand in the lobby and extend to the street, threatening to block traffic, and which, according to every indication, could be offered with equal prosperity for another three or four months, should be taken to another city where the audiences are of an entirely different nature, and no one can predict what the outcome will be. No sane merchant would throw up a line of goods that was yielding him a tremendous profit, for something he knew really nothing about, but that is the mystery at the Tremont. There is talk of contracts and bookings and other things, which the outsider does not quite understand, but the insiders know that a twist of dates can be made if actually necessary."

NORA BAYES' SHOW CLOSING

Max Spiegel's production of "Queen O' Hearts," the musical comedy in which Nora Bayes has been starring at the George M. Cohan Theatre, will be taken off and shelved Saturday night.

Those who are in the know claim Spiegel dropped between $20,000 and $30,000 before arriving at the decision that the show didn't have a chance.

The show opened at the Cohan Tuesday evening, October 17, with a $3 top. With little demand at this figure, the top was dropped to $2.50, which helped, but not sufficiently to warrant its being continued. Its best week's business was done the week before last when it grossed $11,000, which is decidedly under normal for a musical show in such a location.

Spiegel requested salary cuts ranging to twenty-five per cent. When Miss Bayes and several other members of the cast balked on this arrangement, he posted the closing notice last week.

FRIML'S NEW PIECE REHEARSING

"Genevieve," the musical romance in two acts, score by Rudolph Friml, book and lyrics by John Francis Park, is going into rehearsal next week with a cast of principals selected by Mr. Park.

Among those who have been cast for the play are: Charles Purcell, Genevieve Mitchell, John Dunsmuire, Jeanette Methven, Lehman and Kling, Harry Bonham and John Park.

WINTER GARDEN CLOSING

"The Passing Show of 1922" will close at the Winter Garden the latter part of the month. Upon the withdrawal of the revue, the Winter Garden will remain closed for several weeks, in which time it will undergo extensive alterations. Among other things the stage apron will be altered. As it stands, the semi-globular effect protrudes a number of feet beyond the curtain line, which necessitates those holding a scene working out front. This takes them out of the frame of the setting and likewise destroys all attempts at intimacy. The alterations call for the stage being parallel to the curtain line, which will also bring the audience nearer to the stage.

This may or may not delay the metropolitan premier of "Hitchy Koo," which had been scheduled to follow "The Passing Show" at the Garden. Another house may be selected or its premier held up until the alterations are completed.

This is probably the first time in the history of theatricals that a prominent Broadway playhouse has closed for alterations in mid-season.

CHANGES IN GERARD UNIT

Anna Propp and Georgie Stone replaced Bacon and Fontaine in "Town Talks," the Barney Gerard Shubert unit show. The new act joined the show at the Shubert-Crescent, Brooklyn, this week. Bacon and Fontaine were released from their contract by mutual consent and will return to vaudeville.

ARDELL OUT OF "SCANDAL" SHOW

Franklyn Ardell, comedian, who opened at the Globe Theatre with George White's "Scandals," last August, is out of the cast as the result of his dismissal by White although he claims to hold a contract for the season.

Ardell is reporting at the stage door prior to each performance and says that this is but the preliminary proceedings to a legal action which he will bring shortly.

Ardell claims that he was engaged by White last summer and was given a contract calling for a season's engagment at a salary of $600 per week. This salary, a large one in these days of theatrical business depression was freely commented upon in theatrical circles and considerable speculation regarding the part Ardell was to play in the new production was indulged in.

This speculation turned into surprise when the show opened at the Globe, for Ardell had but two bits in the piece and these of little importance. One was a small bit in the "Husbands and Wives" act and the other the part of the traffic cop in W. C. Field's comedy automobile act. Neither amounted to but little, and everyone familiar with the Ardell contract, including himself, commented upon the condition. Ardell, however, continued to play in the piece and although there was considerable speculation as to whether he would stay in the piece on account of the unimportance of the parts, he stated that he had the contract, signed in good faith and would continue until its end.

His dismissal by White has again brought the matter to attention.

RAISE FUNDS FOR WAR HERO

In conjunction with "Kindly Act Week," which ran during the week of October 30, in the twenty-nine Keith and affiliated theatres in Greater New York a collection was taken up on Saturday, November 4, as a contribution towards lifting the mortgage on the home of Sergeant Samuel Woodfill, designated by General Pershing as the greatest hero of the world war.

Sergt. Woodfill was recently granted a furlough from the army in order to go to work as a carpenter and earn enough money to clear the mortgage on his home in Fort Thomas, Ky. In the Keith and affiliated theatres last Saturday a picture of Woodfill was thrown on the screen with a list of his decorations and the statement of certain facts concerning him. A speech was then made by a member of the committee having the drive in charge and ushers then passed around baskets to receive contributions from the audience. This came as the climax to "Kindly Act Week" in which patrons of the theatres were offered prizes for reporting kindly acts performed in the neighborhood.

SPEEDY DIVORCE FOR BROX GIRL

A speedy divorce was obtained on Thursday of last week by Lorraine Brox, of the Three Brox Sisters, now appearing in the "Music Box Revue" in Boston.

The proceedings were held before Supreme Court Justice Fawcett in Brooklyn and the three girls, Lorraine, Kathleen and Dagmar, made a hurried trip from Boston to appear in the case. In private life Lorraine is Mrs. Eunice L. Genter, and, accompanied by her sisters, left Boston at 1 A. M. Thursday morning. After obtaining the decree, she caught the 1 P. M. train back. Her sisters, Kathryn and Dagmar, testified that recently they caught the defendant, W. L. Genter, in an act of misconduct. No defense was offered to the evidence and the decree was granted.

CENTRAL BOOSTS TICKET PRICE

In effort to put some of the Shubert Vaudeville Units on a paying basis and to recuperate as much as possible the losses already sustained by various shows, admission prices at the Central Theatre have been raised from $1.65 to a $2.20 top.

At the Shubert Vaudeville offices it was intimated that a similar advance in admission prices had been made last week in several of the cities playing the units as it was thought that patrons wishing to see the show would pay the additional money without hesitation.

BUZZELL DIFFICULTIES ADJUSTED

The troubles of Eddie Buzzell, comedian of "The Gingham Girl," who walked out of the show at the Earl Carroll Theatre on Tuesday night, due to a disagreement with the producers, Schwab and Kussell, over a billing arrangement, have been settled, a decision of the board of arbitration having been handed down on Saturday morning.

Buzzell's part was played by an understudy on Tuesday night, with Buzzell returning to the show the following evening, after the matter had been placed before the Actors' Equity for adjustment.

The cause of the disagreement was in connection with the advertising or billing of the show. Buzzell claimed the producers had agreed to feature his name in all advertising matter and in electric lights on the advertising space before the theatre. This, he claims, was to be done on or before October 31. His name was displayed in lights, but so were the names of several others, featured with equal prominence, namely Helen Ford, Allen Edwards, Louise Allen, Russell Mack and Bertie Beaumont. When this occurred the producers, Schwab and Kussell, were notified that it was not in accordance with the agreement, and not hearing from them, Buzzell walked out of the show. The Actors' Equity Association was also notified, which insisted that Buzzell return to the cast, pending adjustment of the controversy.

It was later agreed to arbitrate the matter. Buzzell selected Sam Bernard as his representative, while Arthur Hammerstein was named by Schwab and Kussell. These two then selected Sol Bloom, the real estate man and former music publisher, to act as umpire.

On Saturday morning they rendered the following decision:

"That the name of Eddie Buzzell shall be featured in the programme one-third the size of the title, the title to read: 'Gingham Girl With Eddie Buzzell'; that the electric lights shall feature Eddie Buzzell, reading: 'The Gingham Girl With Eddie Buzzell' alone on all sides of the marquise.

"All billboards shall read: 'The Gingham Girl with Eddie Buzzell'; placards shall read the same.

"It is also the decision of the committee that if the newspaper advertising is increased to five lines or more the name of 'The Gingham Girl' shall read 'with Eddie Buzzell.'

"This is to go into effect immediately, but one week's grace shall be given to the committee to decide whether Schwab and Kussell have lived up to this committee's decision."

According to the stipulation signed by the parties, the decision was expressed in writing, "certified in like manner as a deed and filed in the office of the clerk of the Supreme Court, New York County."

RECASTING "PARADISE ALLEY"

Carle Carlton will begin recasting his production, "Paradise Alley," next week, with a view to reopening the piece out of town some time next month. The first act has been rewritten and several of the numbers have been changed. It is understood that several of the members of the original cast, now in vaudeville, will return to the production.

"Paradise Alley" was given a hearing in Philadelphia several weeks ago, at which time it was found wanting, and was brought in for revision.

SETTLE "EXQUISITE HOUR" CLAIMS

Claims that were filed with Equity against "The Exquisite Hour" company last Spring were satisfactorily adjusted last week. "The Exquisite Hour" was given a trial by Grace George, but was shelved before it really ever got started.

MINSTRELS FOR ARLINGTON

BOSTON, Nov. 6—Harvey's Minstrels, now touring through Canada will be the next attraction at the Arlington Theatre. "Seven Eleven," the colored cast show, is at the theatre now.

"PERFECT PLAYHOUSE" NEW KEITH THEATRE OPENS IN CLEVELAND

$5,000,000 House, Memorial to Late B. F. Keith, Founder of Keith Vaudeville, Opened on Monday Night—Big Event Witnessed by Thousands

CLEVELAND, Nov. 6.—After two years of construction, the new B. F. Keith Palace Theatre, the erection and opening of which has probably been given more attention and publicity than any other theatre in the world, opened here tonight. "The Perfect Playhouse," costing nearly $5,000,000, is the title which E. F. Albee has tried to live up to in building this theatre as a memorial to Benjamin Franklin Keith, founder of Keith vaudeville, and to rival it, a theatre would have to be known as the "Miracle Theatre." Its equipment, both for the patrons and for the artists and employees who will work in the theatre, truly sets a new era in theatredom.

A special train, consisting of twelve Pullman cars, with diners, furnished by the Keith concern, brought hundreds of invited guests, officials, associates and employees of the Keith Circuit and vaudeville exchange from New York. Newspapermen, dramatic critics and theatre architects, in addition to hundreds of artists, came to the opening from all over the country.

In addition to heads of the Keith organization, including E. F. Albee and J. J. Murdock, the special train also carried the most important bookers of that vaudeville exchange. An observation car included as its guests some of the best known lights of New York's exclusive "Four Hundred." Another car carried members and representatives of the press. On board the train, en tour to Cleveland, the newspaper men wrote and published a special publication, called "The B. F. Keith Flyer," which was distributed to the patrons of Keith's Cleveland Palace, as they left the theatre after the opening performance. The staff of "The Flyer," which, on the editorial page, consisted of Mark A. Luescher, editor-in-chief; Roland Burke Hennessey of the New York *Star*, managing editor; "Cholly Knickerbocker" (Murray Paul), of the New York *American*, society editor; John H. Raftery, of the Morning *Telegraph*, art editor; Will B. Chase, of the New York *Times*, music editor. Dramatic editors were: John MacMahon, of the *Evening Journal*, and Frank Vreeland, of the New York *Herald;* Ben F. Holzman, of the New York *Evening Mail*, was columnist; Glenn Condon, of the *Vaudeville News*, as N. V. A. editor; the vaudeville editors were Paul Sweinhart, of *Zit's Weekly*, and Jerry Hoffman, of the New York CLIPPER; Fred Mack, of the Providence *News*, as radio editor; feature contributors included Julia Arthur, Charles B. Dillingham, Ruth Rusling, John J. Murdock, Dorothy Ogden, of *Vogue* and *Vanity Fair;* John F. Royal, D. F. Hennessy, J. J. McNally and James M. Allison, of the Cincinnati *Star*. Mildred Walsh and Irene Harvan officiated as executive secretaries.

On the arrival of the train in Cleveland special automobiles donated by the Jordan Car Company were put at the convenience of the guests for the entire day. The members of the special train were quartered at the Hotels Statler and Cleveland, in separate rooms for each guest, at the expense of the Keith Circuit.

The day was spent according to the desires of the guests, many of them taking advantage of the automobiles put at their disposal to look over the city of Cleveland, and visit the other Keith theatre at One Hundred and Fifth street, which is also a beautiful house. In the afternoon the guests visited the new theatre.

We do not desire to have the reader think for a moment that what has preceded these words has been an attempt on the part of the correspondent to describe the theatre. For it defies description. It cannot be described—it must be seen. It is a creation which shall live throughout eternity as a memorial to B. F. Keith, as well as to E. F. Albee, who built it. It may some day be equalled in beauty and splendor, but never surpassed.

John F. Royal is the resident-manager of the theatre. Royal has been the Cleveland representative of the Keith representative for the Keith interests for years. The theatre operates under a price scale which ranges from thirty cents to seventy-five cents on week-day matinees, fifty cents to a dollar and sixty-five cents during week-day evenings, and a two dollar and twenty-cent top for Saturdays, Sundays and holidays. It is well worth double the price of admission only to see the theatre. The house is already sold out for three weeks ahead. No names will be placed in electric lights in front of the theatre or on the marquis, beyond the name of the theatre, and Keith vaudeville. This is similar to the sign over Keith's Palace in New York, the idea being to attract patronage on the strength of Keith vaudeville, and not an individual act.

The opening performance began at 8.30 P. M., when Senator Walters, of the B. F. Keith Circuit, on behalf of the Keith organization, presented the theatre to the city of Cleveland. He then introduced Newton D. Baker, president of the Chamber of Commerce of Cleveland, also former secretary of war and formerly Mayor of Cleveland. Baker dedicated the theatre for Cleveland, and also voiced his appreciation and acceptance. Mayor Kohler gave formal acceptance of the theatre for Cleveland, thanking E. F. Albee on behalf of the people. In doing so, he spoke of Albee's desire to have the residents of Cleveland regard the theatre as a community house, which is open to them at all times for their own use, either for special meeting or organization of civic societies or organizations. Governor Harry L. Davis of Ohio voiced the sentiments of the people of the state in thanking E. F. Albee for the Palace.

The first vaudeville performance was then started by Willie Schenck and Company, with the following appearing in order, making the first bill a worthy one: Williams and Taylor, Charles Harrison and Sylvia Dakin, with Billy Hogue, as "The Three of Us"; Grace Hayes, Ben Meroff and Ibach's Entertainers, Harry Burns, assisted by Charles Senna and Carlena Diamond; Elsie Janis, Johnny Burke, and the Casino Family.

The seating capacity of the theatre is 3,550, making it practically the largest vaudeville theatre in the country. After passing through the magnificent lobby, the spectator can enter the Grand Hall of the theatre, which contains a collection of art paintings, done by famous masters, which rivals the best of museums. Coming out of the Grand Hall, the patron views the now famous "largest rug in the world," which was made for the Palace, and imported from Maffersdorf, Czecho-Slovakia. This is forty feet by sixty-seven.

The furniture and the decorations of the theatre itself is the last word in good taste and comfort, for both the mental and physical beings of the patrons. The ladies' lounge and gentlemen's smoking rooms contain the most beautiful furnishings to be seen. In addition to these, there is also a hospital room, attended by doctors and nurses, where equipment is placed for either treating the least important of injuries, to the performing of a major operation.

The back-stage accommodations is the realization of the actors' Utopia. For amusement, there is an indoor golf course, billiard room, and children's play room. For conveniences there are a barber shop, manicure table, and beauty parlor, a laundry, tailor shop, an animal room with a bath for dogs. In the stage entrance is a marble fireplace worth $2,000. The dressing rooms are on seven floors, with elevator service to each floor.

ACTRESS FILES SALARY SUIT

Florence Fair, actress, who this week started suit through the attorneys of the Actors' Equity Association to recover $400 from the Associated Players, Inc., alleges that the money is due her for two weeks' salary as a member of the cast of "The Gorilla," which opened in Stamford, Conn., April 18. She claims that, according to a written contract made between her and the Associated Players, Inc., of which Robert E. Larkin, of 1400 Broadway, is president, she was to receive a salary of $200 a week, $125 of which was to be in cash and the remaining $75 in the preferred and common stock of the company. After a certain time had elapsed she was to receive all her salary in cash.

According to Miss Fair, she received neither cash nor stock for her two weeks' services. In lieu thereof she has retained two gowns, valued by the Associated Players, Inc., at $380, which she is holding until a settlement of her claim is made. Her attorneys characterize this as a "common sense lien." The producing company expresses a willingness to allow Miss Fair to keep the gowns at that valuation and pay her the difference in stock or else she may return the gowns and they will settle in some way. Miss Fair refuses to relinquish possession until payment is made by the company.

GRIFFIN SUES "HONEYDEW"

Gerald Griffin, actor and tenor, filed suit in the Third District Court, for $1,000 damages for alleged breach of a "run of play" contract, against Honeydew Inc., the musical comedy controlled by Joe Weber's firm. The action was brought by Griffin through attorneys of the Actors' Equity Association.

According to the complaint, the tenor holds a contract with the Honeydew managers for a part in the show as long as it ran. This was signed on June 25th, 1921, and Griffin says he played about four weeks in the show when the members of the cast were asked to take a cut in salary. He refused to do this and shortly afterward the show closed, and after rehearsals re-opened on December 26th, 1921, but not with Griffin in the cast. The show ran for fifteen weeks closing sometime in March of the following year.

The money claimed by Griffin is estimated in the complaint as amounting to $1,784.74, but in order to get quick action in the municipal court, he voluntarily reduced the amount of his claim to $1,000.

MUSICIANS ASK FOR DAY OFF

SAN FRANCISCO, Nov. 6.—As a result of a referendum vote taken by members of the Musicians' Local No. 6, a programme is to be submitted to theatre managers, dance halls and cafe owners whereby all members of union orchestras are to be given one day off a week. The plan as submitted calls for "swing" orchestras to fill the places of the men on the days they are off. That the demand will be met with strong opposition is admitted in all quarters where theatre men assemble.

The musicians expressed their day off preferences in so far as it applies to legitimate, vaudeville and motion picture houses and also voted to include all union members that play in cafes, dance halls, and other resorts.

The orchestra men plan to ask for seven days pay for six days' service and will also ask the managers to pay for the swing orchestras as well.

"GOOD MORNING DEARIE" CLOSING

CHICAGO, Nov. 6.—"Good Morning Dearie," the Charles Dillingham musical show which ran for a year in New York, will close at the Colonial Theatre here on Saturday night of this week.

The show did not duplicate its New York success here playing to but fair business.

POWER'S HOME BURNED

The home of Tyrone Power which stood on the banks of the Richelieu river, Quebec, was completely destroyed by fire last week, according to information received here. The blaze was of unknown origin and consumed, along with the house, many cherished relics and memoirs.

FREE TICKETS FOR SHUBERT VAUD.

CLEVELAND, O., Nov. 7.—In an effort to boost business for Jack Singer's Shubert unit, "Hello New York," playing the State Theatre here this week, Harold Berg, general press representative for Shubert vaudeville, is allowing several thousand free admissions daily. Coupons clipped from the Cleveland *News*, are good for a ticket at the box office. The coupons are for women only and redeemable at matinees. They were also honored at the Monday evening performance.

The State seats 3,090, and on Monday afternoon, there were over 1,700 free admissions. In the evening there were over 2,000 women scrambling for admittance, with a waiting line a block long. Cash customers could not get near the box office.

Singer, the producer of the unit, is very much upset by the introduction of so much paper for this week, as good cash business was assured for his show by the opening of the new Keith Palace next-door. That house is already sold-out for the week, and on Monday turned away over 5,000 people. The overflow would have filled the State more than twice over, and the turn-a-way business would have continued for the entire week at the Palace. Singer has been losing money steadily ever since his show opened, not because of lack of patronage, but because of the big overhead he is carrying with his salary list. In several cities, the show has played to capacity for an entire week, and at the end of the week has come out with several hundred shy "on the nut." Singer is reported to be contemplating the closing of his show after playing Chicago, where it opens next week at the Garrick.

ONE NEW SHOW FOR CHICAGO

CHICAGO, Nov. 6.—Chicago has only one new production to offer theatregoers this week. Frank Craven in "The First Year" opened the Woods Monday night, following Pauline Frederick.

Al Jolson is still the biggest hit in the Windy City, but he will linger here only a few weeks more.

"The Hairy Ape," which opened at the Studebaker last Sunday night, received splendid press notices and has been prospering at this playhouse.

"Good Morning Dearie" will close at the Colonial in two weeks to allow "The Music Box Revue" to visit here.

Irene Bordoni has been the surprise of the week with increasing business at every performance and a well-attended special song recital on Friday of this week.

"Greatness," with Jobyna Howland, has not been able to get started and will close at the Olympic next week. "Shuffle Along," which has been promised for months, will occupy this house on the 13th of this month.

Leo Ditrichstein will bring his engagement to a close at the La Salle and William Hodge will follow at this theatre on November 19 in his new play, "For All of Us." When Frank Bacon in "Lightnin'" closes at the Blackstone on December 9, Henry Miller and Ruth Chatterton in "La Tendresse" will occupy the Blackstone beginning December 10. "Thank U" at the Cort, Ed Wynn at the Illinois, George Arliss at the Great Northern, "Six Cylinder Love" at the Harris, John Drew and Mrs. Leslie Carter at the Selwyn are doing a fair business. The "Cat and the Canary" at the Princess is getting good patronage. The "Revue Russe," which opened last Monday night at the Playhouse, has undergone some changes and will continue at this house. "Divorcement," with Allan Pollock, has returned to Chicago and is now located at the Shubert Central, where it is doing nicely.

HIGGINS LEAVING SHUBERTS

Bobby Higgins and his "Oh Chetney," comedy sketch, will leave the cast of Jack Singer's "Hello New York unit, playing Shubert vaudeville, at the end of this week. The unit is appearing at Loew's State Theatre in Cleveland this week. Higgins is leaving on his own volition. Higgins is said to be disgusted with the trend of events in Shubert vaudeville

Raymond Crane has been added to the cast of "The Clinging Vine."

AFFILIATED NOW BOILED DOWN TO 22 WEEKS WITH LAYOFFS

With Twenty-Five Shows on Wheel, Three Must Lay Off Weekly —Weber & Fields Show Leader as Money Getter— Producers After Names

The Affiliated Treatre Corp., parent of the unit show system, promoted and backed by the Shuberts, have been effecting a process of elimination during the past week, with the result that practically eight weeks of playing time has been lopped off the route sheet. This gives the Affiliated twenty-two weeks, instead of thirty, which the list included early in the season. With twenty-five shows continuing on the wheel, this ruling will necessitate a lay off for at least three, during each week of the season. However, it is possible that several shows may drop out entirely after next week, and in this manner may solve the problem of the bookers.

As to the discontinued theatres, there are two stories going the rounds of Broadway. One to the effect that the theatres were weak spokes of the wheel, while another has it that the townsfolk resented the vaudeville combination being fed them instead of the usual legitimate productions. This feature may or may not have been foreseen in the Shubert-Erlanger booking agreement or booking merger. At any rate the Erlanger officers and their allies have an insufficient list of available attractions to bridge the gap, and the Shuberts and their allies have been producing legitimate attractions even more sparingly, if at all. The Affiliated idea may have been founded upon a take it or leave it idea, but if it was, it did not pan out as they had expected. In at least several of the cities where the unit shows replaced the usual legit traveling companies, the resenting patrons showed their displeasure to the extent of practically boycotting the theatres. Consequently theatre managers were compelled to discontinue the units.

A drive was launched this week for the acquisition of name stars of proven box office ability. Irene Castle came in as an added starter with "Facts and Figures," at the Central this week. She is said to be drawing down a nice figure for the week. It is understood that Eva Tanguay, who was an added feature with the show at Hartford last week, will rejoin it when it leaves the Central. The duration of Tanguay's contract is not known, but it is certain the salary is high. Nora Bayes, whose starring vehicle will be withdrawn on Saturday night, is another "name" star the unit producers have been competing for during the past week. At least three have proffered offers, but as we go to press she has not made a decision. The bookers for the unit shows and independent agents who have been pressed into service are finding it anything but easy to find "draw names" that are available.

Clouds of dissatisfaction continue to hover over the unit producers themselves. Several have reached the stage where they can no longer stand the gaff of expense. Another bad week or two will force them to throw up the sponge. They have shaved everything to the bone, and yet they can see no easier avenue of getting off "the nut" than they did two weeks ago.

Jennie Jacobs has withdrawn her unit, "As You Were," headed by Charles Winninger and Blanche Ring, and after revision, will be sent out as a legitimate musical production over the Erlanger circuit. Jack Morris, secretary to Lee Shubert, who originally had an interest, will not be in on the new arrangement.

Johnny Dooley is reported to have bowed out of the Barney Gerard unit, "Town Talk," this week, with James B. Carson, now being featured in the billing. James C. Morton is about ready to withdraw from "Stepin' Around," which will probably mean the shelving of that unit. The Gerard office may continue "Town Talk," augmented with several features from the Hussey show, their other unit, which was closed several weeks ago through the withdrawal of Hussey.

The performers themselves are in no happy frame of mind. With salary cuts inevitable, some ranging to twenty-five per cent, coupled with necessitated prolonged layoffs through lack of houses, the shows outnumbering the theatres, and for rehearsals of new people to replace withdrawn stars, the vaudeville folk are far from an optimist outlook. A number have notified their agents that they are available for vaudeville or cabaret work on other circuits.

A report that the Weber and Fields unit would stop was denied last week by the comedians themselves in Baltimore, where the show was playing. This unit is about the only one making real money.

A new unit, "The Twentieth Century Revue," was added to the list last week and is included in the above mentioned number now playing the circuit.

Broadway was het up the latter part of the week with a report that Arthur Klein, chief booker of the circuit, had thrown up the sponge. It was found, however, that Klein's absence from the booking office was due to a heavy cold.

BIDDING FOR THE ASTORIA

The Astoria Theatre, in that section of Long Island after which the house is named, owned by Ward and Glynn, who also own the Alhambra Theatre in Brooklyn and several other houses in the Metropolitan district, will pass into the hands of either the B. F. Keith circuit or Marcus Loew shortly, both of which circuits are now bidding for the house. The Astoria's present policy is Shubert units the first half of the week, and vaudeville booked by Fally Markus for the last four days.

The sale of this house to either Keith or Loew would cause the loss of one more house to Shubert Vaudeville, and perhaps the Boro Park as well, as that house plays the second half of the week for units playing the Astoria the first three days. The Astoria is said to be "poison" to any vaudeville act desiring to play the Keith time, for it is figured one of the strongest competitors of Proctor's 58th Street Theatre. It is alleged to have been the cause of the loss of many a route for acts desiring to play the Keith time.

Even under the ownership of Marcus Loew, the Astoria in all probability would be removed from the "opposition" list, as none of the Loew houses are considered in that class now. It is this fact which makes the sale of the Astoria to either Keith or Loew, of vital importance to the artists who in the past have never played it for fear of getting "in wrong." Unusual significance is attached to the negotiations pending on the sale of the house by the fact that Mike Glynn, was a passenger on the special Keith train to Cleveland, for the opening of the new house there. Marcus Loew was also on the train.

A statement, credited to Glynn, is to the effect that Marcus Loew has already offered over $2,000,000 and that the Astoria will be added to the Loew circuit within the next three weeks.

YONKERS' STOCK QUITS

Kay Laurell, has placed in the hands of her attorneys a check for $500 given her by Ralph E. Cummings of Richmond, Virginia, in payment for her services in a stock company, and which was returned by the bank unpaid.

Miss Laurell, about eight weeks ago took the job of being the star, in the stock company which rented the Warburton Theatre, Yonkers, where the company did fair business. Whenever pay day arrived, according to Miss Laurell, Cummings who suggested the stock company idea to her, failed to appear with any collateral of any sort, and did the same thing for several weeks.

Last Thursday the climax was reached when the company let the patrons of the house wait until 9 o'clock before they started the performance. The show started because Cummings arrived with $385.00 in cash which he gave to Miss Almeda Fowler, who was making the most noise. After paying Miss Fowler he wrote out a check for $500 which he gave to Miss Laurell. The rest of the cast received promises of cash on Friday night.

Saturday night's performance was advertised as "Ladies' Night," with the result that no less than $1,400 passed into the treasurer's office. The evening culminated in a walkout of the cast and a rush to the box office where Business Manager Richard T. Love had, in his mind, spent more than half of the fourteen hundred dollars. The show people did not get paid but the patrons filed out and got their admission price refunded.

MONOLOGUIST LEFT $38,136.35

The executrix of the $38,136.35 estate left by Marjorie Benton Cooke, monologuist and authoress, who died in the Philippine Islands, April 21, 1920, was directed by Surrogate Foley to pay $412.73 to the office of the State Tax Commission, being the tax due the state under the inheritance tax laws. Jessie Benton Cooke, mother of the deceased, who is the executrix, residing at the Murray Hill Hotel, was left the entire estate.

The gross value of the estate left by Miss Cooke, who died of pneumonia at the age of 44, was recently fixed at $42,358.13.

MUSICAL COMEDY BOOM ENDS

BOSTON, Nov. 6.—Good business continues for the musical and other legitimate attractions here, with some important changes taking place this week and next. Although one or two of the season's most successful musical comedy offerings are closing this week, the new plays of similar appeal scheduled to open do not appear to be up to the standard of the shows closing, nor up to the standard of the dramatic shows that are opening. It is expected then that the coming weeks will see the non-musical shows doing the best business. To this there may be an exception in the case of the "Beggars Orchestra."

Illustrating the above, an example may be cited such as the closing of the "Music Box Revue" at the end of this week, and also the departure at the same time of "Little Nellie Kelly," the Cohan show, playing to a gross of $20,000, which is beyond actual seating capacity. Opening next week is the "George White's Scandals of 1922," and tonight is the premiere of Eddie Cantor in "Make It Snappy," the former at the Colonial Theatre, following the "Music Box Revue," and the latter at the Shubert Theatre. The quality of the two outgoing attractions, of course, is decidedly far ahead of their successors. On the other hand, three of the season's greatest dramatic and comedy hits open in Boston next week.

The coming attractions next week, opening November 13, are: Pauline Lord, in Eugene O'Neil's "Anna Christie," acknowledged to be one of the finest performances on any stage in a play that needs no ballyhoo. This show follows Nance O'Neil at the Plymouth Theatre where she is closing in "The Field of Ermine." A fitting successor to Doris Keane in "The Czarina," at the Hollis Theatre, is Richard Bennett in "He Who Gets Slapped," the Theatre Guild production. This opens also on November 13. The third hit show of the New York theatrical season to open in Boston next week is Wallace Eddinger in "Captain Applejack," which follows "Little Nellie Kelly" into the Tremont Theatre.

In addition to "Make It Snappy," the "Beggars' Opera," opens to night, at the Fine Arts Theatre. The company has been brought from London, and it is expected that "the first and best" musical play will do exceedingly well. Prices range from $1 to $2.50 top.

Practically the only attraction that continues and does not appear to be making any preparations for moving for some time yet, is "The Bat," which is in its second month and doing finely.

According to every indication the so-called "musical comedy boom" will be at an end in Boston at the close of this week.

MARION LOSES HER NEW GOWN

Pat Rooney, reported to the police of the West 47th street station the loss of a $500 gown belonging to his wife Marion Bent, stolen from his automobile while it was parked in front of a store in 46th street just off Broadway, early Saturday evening.

The gown had just been completed and taken from a costumers on 45th street, Saturday evening, and Rooney, and his wife had their chauffeur drive to the establishment off Broadway where they purchased something for the driver. The gown wrapped in a box was left in the car, according to the story told Detective Fitzgerald, by Rooney, who said they hadn't been in the store but a few minutes.

A special social function in Brooklyn was the destination of the Rooneys Saturday night, and the cause of the new costume for Miss Bent.

"MIKE ANGELO" OPENS NOV. 23

"Mike Angelo," the new play by Edward Locke starring Leo Carrillo, and which was tried out on the coast earlier in the season will be presented by Oliver Morosco at Hempstead, L. I., on November 23, and will be brought into New York the week of December 4, at a theatre yet to be announced.

In the cast, besides Carrillo, are Esther Dwyer, Robert Strange, Byron Beasly, Gerald Oliver Smith, Adrian Rosley, Alice Mann, Mary Meek and Blythe Daly.

COHAN GOING TO LONDON

Early next month George M. Cohan will sail for London, where under his personal direction two of his productions will will be presented.

C. B. Cochrane has purchased the English rights of "Litte Nellie Kelly" and "So This Is London," and these will be produced in London around the first of the year. In purchasing the English rights Mr. Cochrane insisted that George M. make the productions.

Cohan is also said to be considering putting on his play "The Tavern," in the English metropolis. There is an insistant demand abroad for the mystery drama and a number of big offers for the English rights have been received. All have been refused, which lends color to the story that Mr. Cohan is to personally appear in the piece when it is produced abroad.

A. E. A. DUES RAISE POSTPONED

The Actors' Equity Association will not raise the initiation fee to $25 until May 1 of next year. The rise was due to go into effect the first of next month. The extension of time was decided upon at a meeting last week.

"LUCKY ONE" REHEARSING

"The Lucky One," the new play which the Theater Guild is now rehearsing will be presented with the following cast, Violet Hemming, Dennis King, Percy Wareham, Rommey Bent, Harry Ashford, and Helen Westley who will leave the cast of "R. U. R." when that play goes from the Garrick to the Frazee on November 20th.

AUTHORS' LEAGUE ELECTION

At the annual meeting of the Authors' League of America, held at the Martinique Hotel on Thursday of last week, the following officers were elected for the coming year: Ellis Parker Butler, president; Gelett Burgess, vice-president; Thompson Buchanan, Owen Davis, C. B. Falls, Victor Herbert, William Johnston and Mrs. Alice Duer Miller, honorary vice-presidents, and Eric Schuler, secretary and treasurer.

MELBA THEATRE OPENS

DALLAS, Tex., Nov. 6.—The Hope Theatre re-opened last week after having been closed for some time, under the new name of The Melba Theatre. The policy of the house is Pantages vaudeville, and moving pictures.

VAUDEVILLE

NEW CONTRACT INCREASES EARNINGS

BENEFITS ACTS AND OFFICE

In conjunction with the campaign of the B. F. Keith Vaudeville Exchange to create new headliners, and sign acts under long-term contracts, as originally announced in THE CLIPPER a month ago, offers are being made to acts by the bookers which guarantee them a certain salary for the entire year, in addition to a ecrtain number of weeks, which results in giving the everage act more work and more money, during the term of the contract, than he received under previous conditions, and at the same time help save the Keith office a large amount in salaries. While this idea sounds as though it weren't possible, it is really worked out simply enough to the satisfaction of both parties.

It is best illustrated by the following example:—a performer has worked thirty weeks in the past year, and has received a salary of $300 per week, making his total earnings for the year $9,000. The long-term contract will offer this artist from one, to two and three years exclusively with the Keith and affiliated circuits, playing forty weeks during each year. For those forty weeks, he will receive $10,000 to be paid weekly.

In this way, the artist has gained ten weeks more work than he has done in past years. He has also made $1,000 more. The Keith people, under this system, have saved $2,000 on the year on this particular act.

The objection might possibly be raised by some artists, that at this rate, when an artist whose former salary was $300 a week, plays forty weeks for $10,000, he is cutting his own salary for it averages $250 a week instead. However, here the answer is simply that were he to work on a week to week basis, at the set salary of $300, he would continue to work only his thirty weeks in a year, and after all, has really lost the $1,000. This system is applied, pro rata for the various salaries, also the amount of weeks guaranteed during the year.

Whether this system will have any direct effects upon the artists representatives, remains to be seen. A large number of acts have discarded the use of an agent during the past season, and more are booking direct at present than ever have been in the history of vaudeville.

NEW ACT REPORT RULING

Reports on vaudeville acts playing for the B. F. Keith Vaudeville Exchange, will be made only by the bookers of theatres affiliated with the Keith circuit, beginning this week, under a new ruling made by W. Dayton Wegefarth, general booking manager of the Keith exchange last week. The opinions of an artists' representative, or of any member of the office staff of the booking exchange, or in some cases, according to the complaints of acts, the reports of minor employees, will not be given any attention in the "report-card" system inaugurated by Wegefarth.

Another improvement made in the "report-card" system by Wegefarth requires all reports to be made on one card for any one act. This will do away with reports ranging from ten to twenty in number, on acts, which have been filed in the past.

The new ruling in regard to the acceptance of only a house-bookers report, will not affect the report of the house manager, which is generally sent in after the opening day. The house-managers will continue to send in their reports, which will be filed on the same card of the booker, in regard to the acts playing the house.

NEW SO. BEND THEATRE OPENS

CHICAGO, Nov. 4.—The opening of the New Palace Theatre in South Bend, Thursday night, November 2, dedicated to patrons of amusement in that city, their finest theatre. It is not only the finest theatre in South Bend, but one of the finest playhouses in this country, costing almost one million dollars. Perfect in every detail as to accommodations for taking care of multitudes, comforts and luxury on every hand. The theatre seats 2,600 persons and contains only one balcony. In design it is very much on the order of the State-Lake Theatre, Chicago, but possibly a little more ornate in decorative embellishments.

The new theatre will be the home of Orpheum vaudeville and the best in feature photoplays. The Orpheum Theatre in South Bend, which formerly showed only vaudeville, is now being overhauled to supply the needs of a straight picture theatre. This will be opened in about two weeks.

It was a rattling good opening bill, comprised in order of appearance of Carl Emmy and His Dogs, Du For Boys, Dainty June & Company, Stan Stanley & Company, Patsy Shelly and Band. The photoplay was "The Cowboy and the Lady."

Besides a number of vaudeville agents, bookers, and newspaper men the following from the Orpheum Circuit offices were present: B. B. Kahane, Mort Singer, Asher Levy, Sam Kahl, O. R. McMahon, Floyd B. Scott, James Reeves, C. C. Hamilton, and Burt Schrien.

ACTS OUT OF SHEA'S "HIP"

TORONTO, Nov. 6.—Negotiations are now being made between Mike Shea, owner of the Hippodrome Theatre here, and N. L. Nathanson, of the Famous-Players Lasky Corp., and that also controls the Regent and Pantages Theatre here, for the completion of a deal whereby the Hippodrome will cease to be a vaudeville house and will play a policy of first run motion pictures. The Regent Theatre is now operating under the first run motion picture policy, and when the deal between Shea and Nathanson has been completed, will house a stock company instead. The interests of both these houses are to be pooled by Shea and Nathanson, it is understood. Shea's Hippodrome has been and still is, playing Keith vaudeville, booked by James Aloz of the Keith Vaudeville Exchange. The change in policies at the Hippodrome and Regent, will take effect on November 27.

AMATEUR GETS ROUTE

Dorothy Raymer, winner of a recent "Opportunity Night" contest at Proctor's Fifth Avenue Theatre, has been given a route over the small time houses of the Keith, Proctor and Moss circuits.

Miss Raymer entered the contests with sixty others and won out in the finals. She appeared at Proctor's Twenty-third Street Theatre last week, offering a pleasing collection of songs. She appears as a bobbed haired flapper, wearing knickers, and remains on for her entire repertoire, working with the house orchestra. She has a pleasant voice and a decidedly refreshing manner in selling her stuff.

The routing of Miss Raymer will undoubtedly create a new stimulus among neighborhood talent when the "Opportunity Night" contests are resumed in the small-time houses later in the season.

NEW CAST FOR BIRDWELL SHOW

Cherie Valentine, Rafael Rivera and Dorothea are to appear in "Star-Gazed Souls," a vaudeville sketch by Russel J. Birdwell, Los Angeles *Times* reporter, and author of "Snappy Flappers," in which vehicle the Follis Sisters played the Orpheum Circuit last season.

FILM HOUSES AFTER BIG ACTS

HIGH WAGES FOR DRAWING CARDS

Headline acts with drawing ability reputations are being quietly approached by agents with propositions to appear in motion picture houses.

Salaries in advance of those generally paid in the vaudeville houses are being offered with the idea of inducing the acts to appear in the theatres which during the past few months have slumped off greatly in receipts. The expected return of big business with the cool weather of fall failed to develop, and the picture theatre owners and managers are at a loss to account for the continued slump.

With the idea of again attracting the big audiences into the houses the vaudeville idea has developed. There is little doubt that some of the big names in the two a day would give the film houses a big boost in business although it would mean a policy change, for although many of the houses have booked added attractions they have kept away from the vaudeville connection. In Chicago the film houses are playing many attractions in addition to the pictures, especially the orchestras, there being a musical organization appearing on the stage of almost every big film house in the city.

Big vaudeville acts appear to be the next move and a number of good sized offers are now under consideration.

Special attractions, such as a "guest" conductor for the orchestra, have been found successful and this combined with the admitted drawing power of vaudeville names is attracting much attention among the film theatre owners.

An agent representing a number of picture houses outside of New York which are being badly affected by the business slump is offering acts twenty weeks' work with a renewal privilege if they prove successful in increasing the size of the audiences.

Managers do not attribute the slump in business to the fact that the pictures have fallen off in quality but rather to the fact that the public wants something more than the films for entertainment.

HARRY VON TILZER DOING ACT

Harry Von Tilzer, songwriter and music publisher is breaking in his new vaudeville act this week. He is showing it the last half at Greenpoint and will come into New York the following week.

Von Tilzer is no novice on the stage having been an actor for years before entering the music business and also having made a number of vaudeville appearances ten or more years ago.

ST. PAUL HOUSE FOR PANTAGES

ST. PAUL, Minn., Nov. 6.—The new theatre here which has been recently acquired by the Pantages circuit, will be opened on November 12th. The house will play the regular Pantages policy of split week vaudeville and motion pictures. It will be added to the route, making a new stand for the road show between Minneapolis and Winnipeg.

FISHER MANAGING SPOKANE HOUSE

Ed. Fisher, the western manager of the Pantages circuit, is temporarily acting as manager for the Pantages house in Spokane, Seattle. The post of house manager was left vacant by the suicide of T. Clark Walker, two weeks ago. A new manager will be appointed next week.

BIG NAMES AT PALACE

The fact that Irene Castle joined the "Facts and Figures" Shubert unit at the Central Theatre this week, caused a last minute switch in the bill at Keith's Palace, which brought Ann Pennington into the Palace bill, and "The Realm of Fantasy," scheduled for a second week at the Palace, to the Orpheum Theatre, in place of Pennington, who was booked for that house this week, and for the Palace during the week of November 13, "The Realm of Fantasy" will play its second week at the Palace during the week of January 8, when it was scheduled to play the Orpheum.

The desire for strong "names" at the Palace show brought about the switch. While it would be difficult to secure a bigger "name," or drawing attraction than Fanny Brice, the fact that this is her second week, made it desirable for another big "name" to back her up. Hence the opening of Ann Pennington at the Palace this week instead of next. The presence of both Fanny Brice and Ann Pennington on the same bill, means that from $3,000 to $4,000 is being spent on just these two salaries alone for the current week.

"CIGARETTE" COMPLAINT SETTLED

The complaint of Donaldson and Van against Kramer and Johnson, asking that the latter team be restrained from using the "cigarette" story, had been settled by the joint complaint bureau of the N. V. A. and the V. M. P. A., who have reached the decision that both acts are entitled to use the bits. The decision states that inasmuch as the idea of the "cigarette" story was used originally thirty-five years ago, and considering the fact that both Donaldson and Van and Kramer and Johnson are using the story with different routines, the wording of each being different, neither act was infringing on the other.

IRENE FRANKLIN FOR ORPHEUM

Irene Franklin will open on the Orpheum time at the Palace, Chicago, on November 19th, beginning a tour of that circuit. Among other acts to receive routes over the Orpheum time are Walter Newman and Company, who open with "Profiteering" at the Orpheum, Duluth on November 19th, and Blossom Seeley, who will begin a tour of the Middle West on December 31st, at the Palace, Chicago. Langford and Fredericks began a tour of the circuit at the Orpheum, Kansas City on Sunday, Nov. 5th.

N. V. A. COMPLAINTS

Only one complaint came into the bureau of the National Vaudeville Artists and the Vaudeville Managers' Protective Association last week, this one coming from Martin and Moore, against Harvard, Winifred and Bruce. Martin and Moore claim that the trio have again injected a trick known as "The Windup" in their act, which they had eliminated after a previous complaint had been made.

LE VOY IN MURDOCK'S OFFICE

Sol Le Voy, who formerly managed the Harlem Opera House under the Keith direction, is now installed at the Keith Vaudeville Exchange in J. J. Murdock's office. At present he is working on special features for the circuit, this week devoting his energies to the Kindly Act Week, which is being held in all the Keith theatres.

THE BRITTONS IN NEW ACT

J. and Milt Britton, and their Regent Orchestra composed of nine pieces, with Myrtle Bonney, opened Monday in their new vaudeville act, at a local house, for a tour on the Keith circuit. The act is under the direction of Tim O'Donnell of the Pat Casey office.

VAUDEVILLE

BROADWAY

Kola and Jackson started things off with a swiftly moving and prettily dressed dancing act. Several of the numbers are good, those that make a particular hit being the imp or devil dance and the triple Apache. The men are better dancers than the woman, but she is a hard worker though showing nothing exceptional in the dance line.

Sandy Shaw, with a Scotch burr and dressed in kilties for his opening gave a series of character impersonations in a Harry Lauder manner. His sailor and his crying woman were both good, although the latter study, all about her dead husband, is not in the best taste. In a short speech at the end of the act he says that it is surprising he received any applause as his act is free from vulgarity. If that is the attitude he takes, it is no wonder he is an almost unknown, although, as he says, he has been on the stage for twenty years.

Valerie Bergere and Company gave their little Japanese sketch and went over as well as usual. The sketch is compact and well-balanced, containing laughs and tears in good proportion. Miss Bergere is convincing in the part of the dutiful Japanese wife and she is exceedingly fortunate in receiving such capable support. The juvenile is especially good, reading his lines with feeling and understanding. The story of the mother and sweetheart who try to buy off the little Oriental bride only to have the husband remain true to his love and return to his Japanese love nest is not new, but it is told by these players in a charming manner that makes it seem not only possible but probable.

Elsie White stopped the show and did it with only one number. She opens with a coon blues and registers well. For no reason that we can see she then follows with a Wop and an Irish. We have reviewed this young lady before and we remain unchanged in our opinion—she should cut out these, as they do not help her at all. If she can substitute more Hebrew dialect songs and another popular number and stop aiming for versatility she will be a knockout. Finishing with "Why Should I Cry Over You" she gave an exhibition of what she could do with that kind of a song and cleaned up. It was the brightest spot on the bill.

The Max Ford Revue had the usual Monday first show trouble with the orchestra, but went over fairly well, nevertheless. The buzz song and dance and the man's dancing are the high spots of the act. There is a sister dancing team some place in the act that fails to register, but the rest of the cast is good. They keep up a good speed throughout and there are several good buck and soft shoe numbers by the man. The finish is not as strong as it might be.

Crawford and Broderick came in for a fair share of laughs with material that, in the main, was clean. There is one gag that gets a laugh to think about it. The man, bragging, says "You don't know who my father is, do you?" She answers, "No! Do you?" The girl plays dumb and stays in character, pulling wise cracks as if she didn't know what it was all about. This makes a hit with the folks out front, the man giving her every chance to put the stuff across. They finish with a rather clever dance. With a little encouragement she would make an excellent dancer of the Charlotte Greenwood type.

The Garcinetti Brothers, with their juggling, hat throwing and balancing act, close the show. The dog is a good performer and somes in for his share of the applause. The business with the ball being thrown out into the audience gets over as usual as soon as the audience gets wise to what is going on. That Monday crowd certainly does love to play.

Gilfoyle and Lang and Walters and Walters were not reviewed at this performance. C. C.

VAUDEVILLE REVIEWS

PALACE

The Dotson-Bert and Betty Wheeler-Owen McGiveney-William and Joe Mandel unit are in this show, clowning in for "The Wager," a burlesque on the McGiveney act, for the final offering. It seemed at first as though the first half with Fanny Brice and Ann Pennington was a little too strong in comparison to the last half, but Brooke Johns did better than expected and the subsequent comedy acts and "Wager" held it up well.

The neat and dainty offering of Lucas and Inez presenting their "Art Classic" and "Slow Motion Picture Camera," acrobatic stuff, more than sufficed as a suitable opening act.

Dotson danced and handed out a few laughs in the second spot, the patrons making him trot out the best he had, since they refrained somehow from spoiling him with premature applause.

The protean actor Owen McGiveney, in his quick change dramatic episodes from Dickens, "Bill Sykes," based on Oliver Twist, as usual held the audience in strict attention. His characters are picturesque and seem to have just the proper touch and finesse.

Fanny Brice varied her songs this week, doing "Hollywood," the vamp number; "Wyoming," Yiddisher squaw; "Ancient Greece," a burlesque on a spring song; "Paris," "Mon Homme," and one that is new at this house, and "Egypt," a travesty on an Egyptian dancer and characterization. For another encore she did her favorite little recitation, stopping the show.

The first half was closed by Ann Pennington, with the Stewart Sisters, in "songs and dances, old and new." Most of the music and dance routine of Miss Pennington has been taken from last year's "Scandals." Between the bits done by Miss Pennington, the sister team held the spot in "one," and all were present at the final, which was cute, as most everything that the little star of the dimple knees does is pretty. The act went over well and is strong enough to feature on any big time bill. Miss Pennington was enthusiastically applauded. For detailed review, see under New Acts.

The second half was opened by Brooke Johns and His Broadway Society Entertainers, scoring a decided and unlooked for hit, at this particular performance at least. Mr. Johns and the "entertainers," who are an eight-piece Sherbo orchestra, have been playing a nearby midnight supper club for some time. The specialty of Mr. Johns is singing, and accompanying himself on the banjo, mixing in a few steps now and then. His success is due to his confidence and manner, which got him across, with the orchestra backing him up. He gives the impression of being more of a rube than an experienced performer, which in itself may be the key to his style of showmanship. His weakest moments are when he talks; some of his gags may be original with him, but they're groggy now. He has a likable personality and good stage presence, at one time actually walking into the orchestra and taking a seat. He was seen in a production some time ago.

Bert and Betty Wheeler shot across better than ever, the latter part of their act having been strengthened to great extent. Especially with the new version of the "Mammy" song, and an imitation bit.

The next to closing spot, or last act, was the burlesque acrobatic and balancing performance of William and Joe Mandel, which gathered numerous laughs as usual.

The audience having been asked several times to lay for the "Wager" skit, the patrons stayed and laughed until there was hardly a giggle left in them. The above mentioned unit did the McGiveney act, etc. M. H. S.

CENTRAL

After seeing "Facts and Figures" it doesn't take any imagination at all to see why Eva Tanguay was called in last week and Irene Castle this week. Without the dancing divinity the show would be very poor. Even with her, it is weak, as there is so much following her that you almost forget the work she does. She is as charming, as sweet and gifted as she ever was, and at the Monday afternoon performance she gave an exhibition of showmanship that won her a host of new friends. Monday afternoon seemed to be one of those days when everything went wrong. The curtain was held, the light man failed to pick up his cues, the orchestra seemed to be settling a pre-election bet and the audience wasn't so big either.

Jack Gregory and Company opened with an exhibition of hoop throwing. It was a very good act of its kind but the girls yelling didn't help to give it a big time flavor.

Jed Dooley and Company in second position have an intimate style that is at first a bit hard to grasp but warms up after awhile, until the audience keeps asking for more. The girl, masquerading under the title of Company, is a good deal of help to Dooley, and his Will Rogers rope-throwing stunt is more than pleasing.

Twinette and Boila have a swift moving act the outstanding features of which are the dancing of Twinette and the singing of Miss Charles. Miss Twinette is especially good in the Adagio and the Dagger Dance. Boila renders capable assistance.

Maybe Frank A. Burt deserves to have his name in lights, but the reason is not plain. Burt and Rosedale seems to us as small-timey as anything we have seen in many a long day, and when Burt found himself flopping he pulled a couple of vulgar gags to help him out. It may have been funny to Miss Rosedale, but the folks out front couldn't see it. If it's a musical act they should learn how to play. If it isn't, they should get some real comedy into it and make some attempt to be funny. Telling the audience about a salary cut is not funny, they probably have troubles of their own.

Thank goodness, Irene Castle was on the bill. She was beautifully costumed as usual and has a clever little opening in which she tells about the movies and what she has to do. From this she goes into a dance, full of grace and charm. The fault with the act as at present constituted is that while the fair Irene is changing costumes too long a piano solo is given by Bobby Symonds. Reardon makes a good partner for Miss Castle and their steps blend well. She received a good hand when, after several false starts by the orchestra, she announced that she had better stop proceedings and start all over again. She is a drawing card and received a good hand at the finish of her act.

As for the revue portion "Facts and Figures" the facts are that it is the lowest type of burlesque with all the old stuff left in. Costumes are beautiful and some of the girls are not bad looking, but as for comedy—page Joe Miller and his gang. Not that there are no bright spots in the revue—there had to be. Even a candle will look light in a cellar. Japonette does some sweet dances. Mario Villani has a good voice, although inclined to flat on his high notes. Miss Charles has a good voice also and, furthermore, she puts it over. One of the girls steps out of the mob in a South Sea number and gets a good hand because she shakes a pair of plump hips in approved South Sea-42nd street fashion. The Fashions Through the Ages dressed, and the fan number is prettily, nay gorgeously, costumed. As for the music, the least said the better. It must have been an open season on the popular tunes with copyright no object. C. C.

RIVERSIDE

Vincent Lopez is the lone star "draw" on the new bill at this house. The booker evidently relied upon Vince's popularity to be sufficiently magnetic to pack 'em in, and it may well be said that he made a good guess. Despite the disparity of "name" features, the bill is thoroughly entertaining

Gautier's animal act, featuring Pony Boy, a remarkably well trained animal, opened the bill to a good start, with the pony doing a routine of clever stunts. He laughs, plays musical instruments, boxes, and in fact does everything but talk. The other animals are but secondary features.

Rolls and Royce, a mixed duo, followed with a delightful conglomeration of songs, talk and dances, labeled "Bits of Musical Comedy in a Vaudeville Way." They open with a novelty double, topping it with a fast dance. A bit of clowning follows, with a fast eccentric by both for a finish.

William Ebs fooled the mob as usual with his ventriloquial novelty. He carries on a dialogue with the usual dummy, the material being brighter than usually found in acts of this sort. The surprise punch comes at the finish when a Lilliputian hops out of a wicker table, exposing the hoax.

Frances Arms, on next, scored as usual with her series of character songs. She opened with a jazz number and followed up with a semi-risque "hebe" comic, "When I Want to Find Out." She followed with a special in which she proved her versatility by delineating, in song, the various types of neighbors, who have succumbed to the urge to sing. "Bamboo Babies Grow" got her off to a great finish.

Vincent Lopez, music master and orchestral genius, had his inning next, closing the first half. Backed up by his famous Pennsylvania Hotel Orchestra, he ran away with stellar honors, and if anything topped his downtown success at the Palace. All of which proves that the dapper little music maker has a universal popularity.

"Say It While Dancing" sent the curtain up to vociferous applause. "Nola," the second number, brought another tumult that fairly ricked the rafters. "Buttinsky," a satirical fantasy, served up reminiscent melodies in a new way, with the boys getting in considerable clowning that helped materially to get this over for a wow. "California," with a panoramic effect incorporated, would have been the final number had not the audience gone into a frenzy and demanded him back for an encore. He obliged with another trick affair, "The Contest," with the boys of the band competing, individually and collectively. The boys doing the Gallagher and Shean impression won by a walk-away.

Martial airs and symphonic treatment dominate the Lopez orchestrations. He effects a subdued tempo, not dissimilar to that of Paul Whiteman, flaring up in the finish of some of the numbers. Any doubts as to Vince's popularity would be settled for all times, if one could have witnessed the rousing reception extended to him and his band at the Riverside on Monday afternoon.

Jessie Busley opened the second half with her travesty on mystery plays aptly captioned "Batty." Miss Busley essays the role of a housemaid who has been thrilled to the core with mystery plays until she is on the verge of hysteria. The piece blends comedy and thrills to a nicety and systains the mystery and suspense idea throughout. Miss Busley is capably supported by William Raymond and Francesca Hill.

Yvette Rugel, charming as ever and in excellent voice, followed with a novel song cycle. In one of her numbers she convinces the audience that some of our best writers of popular hits are not immune from cribbing their melodies from an old-timer. She does several other numbers and gets all over in splendid style.

The Four Yellerons, a mixed quartette, closed the bill in a combination of balancing and acrobatic feats. E. J. B.

VAUDEVILLE

81ST STREET

Six remarkably clever and entertaining acts, ranging from "a single" to a spectacular Russian offering, in addition to Richard Barthelmess in his latest film play, "The Bond Boy," comprised the new bill at this house, which more than amply rewarded the capacity throng assembled there on Monday evening.

The vaudeville department is given a flying start by Van Cello and Mary in "Foot Feats." Van Cello manipulates and balances barrels much after the fashion of the Jap and with equal agility. The woman dresses the act, making spasmodic jabs at comedy, most of which gets over with the aid of grotesque costumes. The act is a good opener for any bill.

Herman Berrens followed with a pianolog that was exceptionally entertaining and included everything that is anything in the realm of "words and music." He opens with an introductory number, telling in song how he spent years to master the old masters of song, only to find that vaudeville preferred Berlin to Chopin. He followed by a comic number, "Woman Is a Puzzle," probably a "special," and countered with another laugh getter, "He Loves It."

Julia Nash and Charles O'Donnell fired the first comedy gun with their serio comic tragedy of married life. The act opens with the couple in a heated dispute over the husband's alleged flirtatious habits. A badinage of repartee bewailing their marital state follows, the jibes bringing spontaneous laughter, for they are genuinely humorous, without approaching the risque. Each boasts that if they had it to do over again, things would be different. The mention that they were married at Islip brings the information from the maid that they are not married. It develops that the minister was not a clergyman, but an escaped lunatic. The wife urges him to go his way, now that they are free. The husband balks and threatens to make her remarry him. The maid returns at this juncture and they find the Islip she was referring to is in New Hampshire, while they were married in Long Island. This again changes the color of the situation with both battling like Trojans at the curtain.

John Alexander and Billy Fields were also a valuable asset to the mirth and melody division in "Two of the Idle Rich." They affect a millionaire tramp make-up somewhat similar to that employed years ago by Cook and Lorenz. They enter from a "box car" and go into dialog about having been to Washington as lobbyists for the American Federation of Tramps, who are protesting against the large stretch of space between railroad ties and the unbearable conditions of "freight cars." They go into some parodies, sing a few straight numbers, returning to parodies again for a finish.

Powers and Wallace repeated their previous comedy hits with "Georgia On Broadway," which is a happy blend of mirth and melody, which topped off by homely sentiment and an unusually natural portrayal by both, comes pretty near being the best "two act" that has ever graced the two-a-day boards.

"Yarmark," a Russian affair that could be labeled a tabloid "Chauve-Souris," closed the vaudeville section and provided no end of novel and lively entertainment. D. Makarenko, the announcer, explains that the English translation of the above means "A Night at the Carnival," and proceeds to illustrate with a dozen or more dancers that Russian folk know how to celebrate their mardi gras every whit as noisy as the annual crowds at the Coney Island festivities.

Theodor Stepanoff, the featured dancer of the act, is another Najinsky when it comes to whirls and ballet stuff. Several ensembles, grotesque numbers and all manner of Russian dances from the ancient folklore to the modern ballet russe stuff, are incorporated in the act, which is interspersed with several Russian songs.

E. J. B.

COLONIAL

It was a generally satisfying bill at the Colonial, Monday. In spite of the fact that the large audience's ardor was a bit dampened by sloppy weather and required working-up, the eight numbers went over well, biggest hands going to the versatile Joe Cook and Marga Waldron, dainty exponent of things classical in terpischore.

Joe Cook admits that he doesn't dance. He did everything else, though, on Monday, starting at the bottom of the scale as would-be magician and working through the successive stages of circus and vaudeville to melodrama. His number moved along in the proper grooves, as smoothly as before. Cook has an ingratiating personality capable of oiling the laughter valves of the last row grouch. He did it at the Colonial, anyhow, and received an ovation that must have made him tingle.

The real treat of the evening came in the form of petite Marga Waldron, "premiere danseuse," as she is billed. Her dances, conceived and arranged by Porta Provitch, and called collectively "A Unique Classical Offering," were something out of the ordinary. We grant that almost any dancer can learn a Spanish number but it has been seldom we have seen the very spirit and fire of it interpreted by one not Spanish, as ably as does Miss Waldron in her opening number, simply programed as a classical toe dance.

Her Indian and Hungarian dances were quite as thrilling as the first, but in the last, an eccentric toe dance, it seems that she could have selected musical accompaniment incorporating the two essentials of melody and expression which the one used Monday utterly lacks.

Miss Waldron, in addition possessing real ability, is pretty, modestly sweet and charming. She put her number over in great form against a strikingly artistic set.

George Rockwell and Al Fox, otherwise known as "Two Noble Nuts," brought down the house with a swift line of nonsense, Fox acting as straight, duplicating their success at the Palace, last week. The Fox-Rockwell act could not be called highbrow, but it was what the Colonial audience wanted—and clamored for more.

R. and W. Roberts opened the bill, programed as the world's "famous equilibrists." Suffice to say, they got as good a hand as the average act of that nature does get. Their team work was good and they show something in the way of novelty balancing that pleased them, although it seemed that they resorted to an excessive amount of meaningless "polite" business which might afford them a brief rest but proves boresome to a New York vaudeville audience. They worked in an attractive parlor set that lent any dignity to the act that their evening clothes might have otherwise neglected to give.

Josef Diskay, Hungarian tenor, maker of Victor and Columbia records, was not an unknown Colonial tenant, as evidenced by the applause which greeted his appearance. He sang four numbers, three of which were in English, in a clear, pleasing voice, recommending an encore, which was given.

Harry J. Conley, in a comedy skit with Naomi, provided something in the laugh line for that part of the audience liking the familiar country rube burlesque. Conley's interpretation of rube sentimentality and "big boy in small town" stuff, was agreeable. Grace Ryan, author of the act, has gotten in some clever lines, exploited to the full by Conley.

Cecile Weston, with Marie Franklin at the piano, sang a cycle of dialect songs, of which her Hebe was considerably the best and got the biggest hand.

The Alexanders and John Smith wound up the bill in "Everything That Is," a comic and musical sketch.

F. M. S.

LEW KELLY SIGNS

Lew Kelly has signed for the "Big Jamboree" show and will open in Milwaukee.

PALACE

(Chicago)

The bill at the Palace this week is the best of the season, every act being the best of its kind, and no two are similar.

Genevieve and Walter opened the show with some trick bicycle riding that was exceptionally good. The comic not only furnished considerable comedy but supplied thrills as well, on the high wheeler. This brought down the house.

Sandy, the Wee Harry Lauder, a Gus Edwards protege, who puts over Scotch songs and stories in an unusual way, also brought home the bacon.

George Kelly's new comedy, "The Show Off," featuring Fred Sumner, proved to be a delightful comedy skit, containing a great deal of truth. It deals with a husband whose greatest pleasure is showing off what he hasn't got before his wife's friends only to have his mother-in-law spill the beans, much to his excitement. Margaret O'Neil plays the part of the wife in a capable manner, Bertine Robison is the mother-in-law and Corinne Cantwell the part of the friend. The sketch is surefire hit on any bill.

Frances Kennedy, being a Chicago favorite, received a warm reception and incidentally some roses at the close of the act. Frances has the happy faculty for making one's troubles fade into oblivion via her clever monologue and personality. The patrons kept her working until she begged off with a speech of thanks.

Niobe held the audience spellbound with her feats under water, which almost surpass belief.

Tom Smith, assisted by Harry Newan, almost started a riot with his brand of comedy. His stuff is the kind that seldom comes our way, although he hasn't changed his routine since we last saw him. However, in view of the manner in which he goes over, there is really no reason why he should change his act.

The big event of the afternoon was the Gus Edwards Revue, with a bevy of beautiful girls, Alice Furness, Chester Fredericks, Gus Edwards and a host of lesser proteges. As usual, the act scored, and added to the offering itself, Tom Smith clowned in and made it all the better. This gave the customers a rare treat. Chester Fredericks, dancing went over strong as usual, and his imitation of Tom Smith was a wow. Miss Furniss sang a number that has been in the revue for over a year and Gus, of course, introduced a new one. The revue could have stayed on indefinitely.

Fifer Brothers and Sister closed the show, and treated the patrons to some excellent dancing. The youthful stars were a surprise and closed big. Their costumes were very pretty, and in all could have held a much better spot on the bill easily.

R. E. R.

WEBER & FIELDS NOT TO CLOSE

The Weber & Fields Unit Show, "Re-United," playing the Shubert vaudeville time did not close in Baltimore on Saturday night of last week as reported, but is playing in Washington, D. C. According to a letter received in New York on Monday from Joe Weber, he has no idea of closing the show which is one of the best paying productions on the Shubert vaudeville time and will play its route out.

The show next week will play two nights in Altoona, Pa.; Zanesville, O. and Wheeling, West Va., with a week stand at Pittsburgh to follow.

Weber suffered from a severe cold while the show was playing in Baltimore last week and was quite ill for two days which probably gave rise to the rumor that the show was to close. The Weber & Fields' show, one of the best paying of the various units is owned by I. H. Herk, president of the affiliated corporation.

Clayton and Edwards opened Monday night in Ned Wayburn's Revue at the Knickerbocker Grill.

GARRICK

(Chicago)

The curtain did not ring up at the Garrick Sunday afternoon until half past three, an hour and a quarter late, due to a railroad wreck. The train being five hours late. The scenery did not arrive until one-thirty. Regardless of the long wait, the patrons were very appreciative of the show, for there are many goods things in "The Ritz Girl" unit.

While it is hard to single out any particular star, of course Lew Fields has a hand in most every bit of comedy. Harry Cooper is the featured comedian, and there are others who come in for a share of the honors. In this unit, everyone has considerable work to do. This unit has no regular first part devoted to vaudeville acts, but is more like a revue, with no particular plot, just girls and music, etc. Good costumes and dancing also abound.

Some of the comedy registers well, while another bit here and there falls flat. It just falls a little short, on the whole, of being splendid entertainment.

Leighton and Petit did a little song and dance number which brings on Baby Josephine, a cute little youngster who seems to belong right on the stage. She does her routine as though she were several times her age.

Lillian McNeil and Bert Shadow were dancing their way into the hearts of the patrons when Shadow, doing a cartwheel, tore his drop, which displeased him, and he expressed his anger by letting out several uncalled for remarks heard across the footlights. This was resented by the audience and the team did not get much of a hand. Miss McNeil had to work very hard in an effort to overcome her partner's lack of good sense.

Nell Woods, melody charmers, were well received. Miss Wynn Gibson was one of the bright spots of the show. She can dance and did a lot of it, full of pep, and kept things lively all the time she was on. Another girl who deserves a lot of praise is Lillian McNeil, as her appearance was always cause for laughter. Her comedy dance numbers were always very funny.

The introduction of reminiscences of Tony Pastor was another worthy bit of entertainment. At the beginning of the performance there was a Roof Garden scene which gives Blondell's Sextette an opportunity to furnish some good jazz music. Later they appear as a saxophone sextette.

As a special attraction "Nathan," the man monkey, climbed out on the balcony and all over the theatre doing some clever feats. The audience remained until the close of the show, which was about six o'clock.

R. E. R.

PRESTON IS WESTERN REP.

CHICAGO, Ill., Nov. 3.—Charles H. Preston will represent the firm of Finkelstein and Ruben in the booking of their houses. The houses for which he will do all the booking are located in Superior, Duluth, Minneapolis and St. Paul. One of these houses, The Lyric in Duluth, is playing pictures, the other three playing five acts of vaudeville, split weeks.

Mr. Preston will be the western representative of the firm. The offices will be located temporarily on the tenth floor of the Wood Theatre Building.

SOCIETY GIRL ON ORPHEUM

SAN FRANCISCO, Nov. 6.—Latitia Penn, lyric soprano and prominent socially, is going into vaudeville. She prepared a four-people act and her tryout was so successful that she was given bookings over the Orpheum Circuit.

Louis Werba has tossed his hat into the managerial ring again. His initial offering, "Barnum Was Right," opened in Atlantic City last Monday night.

VAUDEVILLE

HAMILTON

(Last Half)

With a sure-fire drawing attraction in the motion picture, which was "The Man Who Played God," the house was all set to do a big business, and had the film feature backed up with one of the best vaudeville shows they've had in a few weeks. The picture itself was worth the price of admission, for not only is the work of Arliss wonderful, but the supporting cast, the story, and the way the production has been done, classes it with the best motion picture attractions of the year.

The vaudeville headliner was Brooke Johns, who played this house only one week previous, the quick return being due to the hit which he scored here during the last half of the last week. The one week did a lot to smoothen out the rough spots of the act, and removed the major part of Johns' discomfort, of which we spoke in last week's CLIPPER. We mentioned last week that Johns had a likeable personality, but this week he positively made them love him. He closed the show, holding them in and stopping the picture from going on for encores.

Rome and Gaut preceded him with their comedy dance skit in one. These boys have developed into one of the most popular acts in vaudeville, every little thing being done in the act being sure-fire.

Mason and Shaw were handicapped by the act which preceded them, Race and Edge, who let down the show in speed. This did not deter them from picking it up rapidly, however. Cecil Mason does a male impersonation. This is a cold-blooded way to describe her work, for it is more than an "impersonation"—it is one of the most wonderful male characters done. If Eltinge, or the Creole Fashion Plate, who are admittedly marvelous artists, could do their female impersonations with the faithfulness that Mason does her "boy" character, they would be a million per cent better than they are. At the risk of being called over-enthusiastic, we must say that the best we have ever seen in vaudeville can't compare with her. Kitty Donor is wonderful, but Cecil Mason makes a better "boy." Every mannerism, the voice, the style of dancing, is perfection. In fact, after she takes off her hat and shows her long, thick golden curls, it is hard to believe that she isn't really a boy. And Bernie Shaw—her partner—is one of the most adorable girls to be seen. She's sweet to look at and to listen to. A personality that makes one love her. Together they make a combination which will eventually top all bils. From a viewpoint of ability and artistry, there's no reason why they shouldn't. All that is needed is the publicity.

Race and Edge appeared as an Englishman and an Irish-American, with a slow, dragging vehicle of little value. Their material has little or no laughs, and their characters are far from convincing. We'd advise a new act.

Dorothy Ramer is a sweet little girl who does a song cycle to good results. She is fully reviewed under new acts. Claire and Atwood opened the show with a comedy tumbling offering.

G. J. H.

TWENTY-THIRD STREET

(Last Half)

Six vaudeville acts and George Arliss in his new photo-drama, "The Man Who Played God," divide honors on the new bill here.

Raymond Pike opened the bill with a lively combination of acrobatics and juggling. He wears a sport outfit and confines his juggling feats to tennis racquets and balls. Although showing nothing startlingly new, the act entertains and gets over to good results.

Herman and Briscauh, two men, followed with a happy mixture of songs and clowning. The boys have personality and good singing voices, harmonizing in most of the numbers. Their introductory number is a satire on a vaudeville show, with the boys impersonating a routine bill, leading up to their own specialty. They follow with several songs and make a getaway with the audience yelling for more.

Lang and Blakeney, a mixed team, were also a clean-up with comedy stuff and songs. The girl works straight, with the man doing a "Frenchy" comic. Their dialogue is amusing and sold at top value, with the songs a happy addition to an unusually good act for small time audiences.

Beatrice Morgan, former stock favorite, offered a delightful serio-comic playlet on stage life, assisted by two men and another woman. The title of the act is not given in the billing. The plot revolves around an actress, played by Miss Morgan, who, although well on in years, clings to ingenue roles. She has succeeded in kidding herself and everybody that her youth is eternal, excepting Bimberg, her manager. Bimberg agrees that she is a wonderful actress, but not in ingenue roles. He refuses to do a play, stating that she can fool everybody but the years. He leaves her dejected. However, she believes he is right. She decides to ready herself for more mature roles and cast hypocrisy to the winds. This program is lovely until a youth, who has fallen in love with her as an ingenue arrives. Her sombre black robe and pinned up hair does not make a hit with him. In a desperate effort to hold his love, she dons the flapper outfit again and tells him she was only rehearsing a new role. Meanwhile, Bimberg phones for her decision, but she is too taken up with her honeymoon plans to give him a rumble.

Harry and Emma Sharrock scored their usual comedy hit in "Behind the Grandstand," a laughable satire on carnival folk, while Marion Wilkins and Boys, a neat dancing trio, registered in closing spot with a peppy dance revue.

E. J. B.

COLISEUM

(Last Half)

With the featured attractions consisting of Ann Pennington for the vaudeville and George Arliss in "The Man Who Played God" for the motion picture, the theatre couldn't help but do a big business for the last half. On Thursday night there were a few standees in the orchestra, and about seven-eighths of the balcony was filled. The house seats 3,500, so one wouldn't worry very much over the amount of money taken in.

Charles Eggetts and the house orchestra started the show with their overture a la Whiteman-Lopez. Which includes both special orchestrations and lighting effects.

The Vivians began the vaudeville portion with a sharpshooting offering. How good the act is can be shown by the fact that it is a sharp-shooting turn, on opening—and took an encore! This is not so much because the stunts done by the Vivians are sensational, but more because of the fact that the male Vivian is one of the rarest things to be found in an opening act—a great showman. He sells every little thing in the act as though it were worth millions. And he gets his price in laughs and applause.

The Primrose Four held second spot. Each member of the quartette is on the safe side of thirty and would have to go into training to make the middleweight class. Their voices are more than pleasing, both in harmony and solo work, and their repertoire is varied in style of numbers effectively. But we wonder if they do the "Out on the Ocean, Bobbin' Up and Down" song for encore because it is a "novelty," or because they have been too lazy during the past eight or ten years to learn a new one. However, even a jazz song of the vintage of ten years ago can be worth listening to if it's rendered well.

Crawford and Broderick stopped the show. A more likable, mixed team in a talking act, would be difficult to find. The woman is beautiful, has a wonderful carriage, and her delivery of the comedy lines the most effective we've seen. But why—why, insist on keeping in that "Father" gag?

Ann Pennington, assisted by the Stewart Sisters, scored with a dance offering in five "incidents." The act will be fully reviewed under new acts.

Milt Collins monologued himself into a big hit. The "multiply" gag is in bad taste, otherwise his material is worth listening to, and is full of laughs.

Paul Hill and company, with a lot of inane, silly overdone hokum, closed the show.

G. J. H.

REGENT

(Last Half)

Again at the Regent this week we see that it does not take a headliner to make a good vaudeville bill and that six well balanced acts provide more real entertainment value than two names and four not so good.

Garcinetti Brothers and their dog opened the show with their hat tossing and comedy act and went well as usual.

Holding down the second position was Rome and Dunn. They registered all the way and scored one of the hits of the bill. Their rendition of a popular song is a treat, and they tied them up in knots when they finished "Who'll Take My Place." Both the boys have pleasant personalities, excellent voices and, which is a welcome relief, they use but one gag in the act, and make that seem like a good one. One so-so gag in an act has it all over an A-1 gag among a lot of poor ones. These boys are good.

Cartmell and Harris have a compact little offering with dance and comedy nicely blended. The audience at the Regent thinks that golf is a body of water so that their jazz game was lost, although the dancing scored. Their Egyptian jazz at the finish was more to the liking of the house.

Helen Staples has a sweet voice of good quality in the upper register, but lacking in volume. Her costume is becoming and she is good-looking. Her mode of delivery is different, as she seems a bit bashful or shy. This fits in well with her looks and helps the act along. She is not particularly fortunate in her choice of repertoire, as at least one of her numbers calls for more power than she either can give or cares to give it.

Rice and Werner, with their house painting and scaffold blackface slapstick act, had them screaming. Of course, the act is good hokum, but some of the bits are pretty rough. That looking up the skirt stuff and the hand up the clothes is all right in its place, but that place is not the vaudeville stage, even if it does get laughs. With these things out the act is a howl and good fun.

Walters and Walters closed the show and stopped it. Audiences like a good ventriloquial act, and this one is a good one, both the man and girl are pleasing in appearance, and the comedy is up to the average. Things that stand out especially in the act are the cry bit done by the girl and the singing of the man. The dancing doll encore is pleasing and gets a hand. The male dummy is well built. So is the girl.

C. C.

LEEDUM AND GARDNER SPLITTING

Edna Leedum and John Gardner will dissolve their vaudeville partnership in two weeks. Miss Leedum will appear in a new act with her sister, which will be called "Positively Her Last Appearance." Paul Gerard Smith is the author of the act.

STATE

(Last Half)

With the exception of the opening act, an acrobatic offering done by The Malinos, all of the bill was either singing, musical, or both. One or two had a little comedy mixed in between songs.

Willing and Jordan in the second spot sang several selections in good voice, the man accompanying the girl on the piano part of the time. Their harmony was good, and toward the end of the act the girl did some character songs.

Ubert Carlton, in blackface, created a somewhat better atmosphere after he got a few gags out of his system, gathering a few laughs. With his monologue about women, and songs along the same line, he went over stronger and stronger as he progressed. The topical song at the close of the act also registered.

A diverting series of skits in several scenes, "Cave Man's Love," with a cast of five girls and a comedian, proved funny in spots, and was sprinkled with a song here and there. The act opens as the comedian calls on his girl, and is evidently one of those with a faint heart. While waiting for her to dress he gets a lesson in love-making from the maid, and the subsequent scenes go back to different periods such as the "days of old when knights were bold," back to Egypt with Cleopatra, and to the stone age, etc. In each scene the action runs along the same lines, with the comedian burlesquing some character and the girl throwing him down when he proposes, except in the cave man scene. The act finally reverts to the original set and having been aided by his dream he tries the cave man stuff on his sweetie and she thinks him a wonderful person. Comedy, song and dancing girls added some variety to the different scenes.

Vardon and Perry, coming on with hall rack on which were hung their props, put their singing, musical and comedy stuff over in pleasing style. Their Arkansas rube, Scotch bits and other bits of characterization comedy all went over strong. With the aid of a girl, toward the close of the act, after some cat imitations, they pulled some excellent chicken imitations.

The Seven Musical Spillers, two women and five men, in purple uniforms, closed the show with an excellent and versatile musical offering. Al of them are skilled musicians, each one shining individually at times, especially the drummer.

M. H. S.

PROCTOR'S 125TH ST.

(Last Half)

Fall opening week was observed at this uptown house, the number of acts being six instead of four, as heretofore. The entire block in which the theatre is situated was decorated with bunting and banners; 3,000 electric lights, arranged in arches stretching from one side of the street to the other, illuminated the scene. In accord with the management's new policy of a maximum amount of entertainment at a minimum cost to patrons, twelve acts are billed this week, and twelve will be the regular number throughout the season.

Opening week went over with a crash. The house was packed to capacity at every show, something not seen here for several years. A swiftly moving bill was largely responsible. Manager D. N. Robinson was elated and declared that indications now point to the biggest season the house has ever known.

The Lumars started the ball rolling with snappy acrobatic stunts and something new in the way of balancing, where the girl appears as a master of that art atop of a pyramid of shaky things—tables, chairs, etc. They got as good a hand for their work as acts of this nature generally get.

Whalen and McShane proved to everyone's satisfaction that gray hairs are no bar to youthful capers, in "Oldest of the Old Timers." The team might advantageously eliminate the old introductory bit in which they hope the audience will like their stunt, they don't get much, etc. The average audience has heard that line so often that used nowadays it doesn't impress.

Raferty, Reilly and company, in "Bedelia O'Shea," pleased them. Good voices, personalities that reach out over the footlights, and artistic Irish settings of the period of 1820, all contributed toward putting the number over with a bang. "Bedelia O'Shea" is mostly song and dance—there is no plot—but it is dignified without being stilted and a large factor in balancing the bill.

Fields and Fink, mirth-makers, kept the house in an uproar. They are conventional, but have a way of putting their stuff over big. Miss Fink cleverly feeds her masculine partner, who now and then carries on the merriment on his own account.

Adams and Griffith registered well, at first depending entirely upon a play on words. For laughs, they offered Field and Fink strong competition. A good voice, grotesque facial expression, and an absurd burlesque of flapper coyness, reacted favorably on the audience.

Mme. Burnell in "The Current of Fun"—an electric wire number in which Mme. Burnell does some entertaining bits such as igniting cotton from her bare skin while a current passes through her body, closed the strongest bill seen here for many months.

F. F. S.

WILTON HELD IN ACT

Wilton Held, for some time past in the professional department of Leo Feist, Inc., has gone into vaudeville and is doing an act with his father.

FIFTH AVENUE

(Last Half)

Paul Cunningham and Flo Bennett, with an act that is a production in itself, easily earned stellar honors of the new bill offered at this house. Although away down in the bill, their contribution was well worth waiting for, and registered a wow if there ever was one.

The act contains a wealth of clever material. It is prefaced with a prologue and has an epilogue wind-up. In a telephone bit, in the introductory, Cunningham calls his partner on the phone, telling her they are booked at a local theatre. He starts to describe what they will do, but she halts him with the proverbial retort about action speaking louder than words.

The scene shifts to full stage, disclosing Paul Specht's Broadway Entertainers, a six-piece combination, who are action personified, and burst with a lively buck and wing dance, showing a bers on. Their opening number is "Beau Brummel and Lady Fair," which is costumed in the period, and put over with a degree of artistry. A male negro dancer, billed as Dave, follows with a lively buck and wing dance, showing a number of new and difficult steps that brought down the house. The band followed with a jazzy selection that was equally enjoyed.

Cunningham returned for a novelty, "The Conscience Stricken Blues," with Miss Bennett portraying four different characters in the episodical idea done in conjunction with the song. This also brought a great hand that was well deserved. Dave, assisted by Malinda, a creole girl followed with a lively dance double, with Cunningham and Bennett returning for a medley of Paul's song successes.

In the epilogue they converse about the performance, giving credit to those assisting them. When Cunningham queried whether the act pleased the audience, again the house rocked with applause.

Another bright feature of the bill was the offering of Lew Seymour, who, with a quartette of varied types of femininity, offered a delightful musical tabloid entitled "Are You a Lawyer?" Seymour is a finished performer. He can sell his stuff for top value, whether it be song or jest. He is clean cut and a wonderful type for the role he is doing. The thread of the plot concerns applicants who are replying to his advertisement for a stenographer. The various types contrasting each other provides scope for comedy and the introduction of five or six songs, all of of which were well placed and nicely fitted in.

Charles Althoff has a gem of characterization in his "Sheriff of Hicksville." He effects a rheumatic rube and sustains the character throughout, with the attendant habits and hick ways providing the comedy punch. His violin stuff at the finish is as entertaining as ever, and the act gets over for all it is worth.

Swift and Kelley were as amusing as ever in their combination of comedy and songs, entitled "Gum Drops." The comedy is derived from Swift's explanation to his sweetheart why he gave her the crystallized candies instead of the Cadillac car he presented to her rival. The explanation keeps the mob in roars. And when he convinces her that he would not expose her to such great expense, the mob nearly rolled out of their chairs with laughter.

Handers and Millis got all the laughs coming to them with a happy mixture of hat manipulation, songs, dances and buffoonery.

Van Dyke and Vincent, a mixed team, have a novelty opening that lets down through lack of comedy and relies upon the songs to get them back in the good graces of the audience. The girl handles two published numbers fairly well, from a voice standpoint, with the man practically confining himself to yodelling numbers.

Splendit and Partner, a mixed duo of skatorial artists opened the show, while the Four Yllerons, a mixed quartette, closed it with a mixture of balancing and juggling.

E. J. B.

"PROMENADE" FOR COLISEUM

"The Washington Heights Fashion Promenade," is the name of a new local attraction which will be used to draw business at B. S. Moss' Coliseum theatre during the week of November 13th. Thirty girls, selected from the neighborhood will be in the "Promenade." The feature of the attraction will be the fact that the gowns, shoes, hats, and stockings, will be donated by merchants of Washington Heights, and by several department stores in New York City. Publicity will be given to all of these merchants and stores through the program of the theatre, its advertisements, and on motion picture slides. Prizes will be awarded to the girls who are judged to be the most beautifully attired. Winners will be selected by a ballot vote of the audience, the purchaser of each being given a ballot on which to name his choice for the winners.

DOLLY KAYE OUT OF BILL

Dolly Kaye and Band were forced to cancel the first half of last week at Proctor's 125th Street Theatre, on account of Miss Kaye having contracted a severe cold. The act left the bill Tuesday.

VAUDEVILLE

LOCKETT AND HOPE

Theatre—*Jefferson.*
Style—*Dancing novelty.*
Time—*Fifteen minutes.*
Setting—*In "three."*

Boy and girl in a dancing act, done on the style of a revue. The girl is a cute, graceful little dancer, while her partner dances well, has a good voice, stage presence and intimate style. The set is an interior, and the boy opens with a dancing song, as were most of the subsequent songs. After the song he went through a rehearsal as though he were asking different girls to dance with him, until the girl entered in abbreviated costume. After a duet they went into a dance.

Lockett sang another song as a single while the girl made a change of costume. She reappeared in a becoming gown, and they went through a neat pantomime on the flirtation order, and finally succumb to the jazz music played by the orchestra. After a special song, sung by the boy as a single, he went into a soft shoe eccentric dance. This was followed by a single, done by the girl in another abbrevated gown, the dance being full of pep and containing some difficult acrobatic features. They closed with a novelty jazz number, and did still another bit as an encore.

Both work gracefully and smoothly, making an excellent little act of its kind for the three-a-day, and certainly a worthy offering for some of the big-time houses. M. H. S.

KLASS & BRILANT

Theatre—*State.*
Style—*Comedy.*
Time—*Thirteen minutes.*
Setting—*In "one."*

Here are two young fellows who should do a better act than they are offering. They possess the ability of getting a loud laugh out of a weak gag, have some musical ability and one has a very pleasing tenor voice. With these assets all they need now is some good material to move up above the class the act is now in. A comedy song, old as last summer's straw hat, is done first. It doesn't mean a thing, excepting to serve as a contrast to the next song, which shows the singer to have a much better voice than the first number leads one to expect.

The main part of the act is taken up with the playing of popular songs, called out from the audience, one man playing the piano-accordion and the other clowning along on a trombone. What the act really needs is more clowning from the comic; he could be much better if he really tried. H. E. S.

WALTON AND BRANT

Theatre—*Proctor's 125th Street.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In "one."*

A great comedy combination of a man and a woman, the latter doing a "dumb-dora" type which is responsible for most of the laughs. The opening of the act is rather weak in material and the way it is handled, being mostly about a kiss. Yet, there are possibilities, from the time the spotlight shows the pair leaning up against the proscenium arch up to the song, which could be worked up to good advantage.

The baseball bit could also be worked up to better results. In consists of the man taking the dumb jane to a ball game and explaining the positions of the players, the meaning of a sacrifice hit, etc. The finish is funny, the man talking about the crowd jumping on the umpire and killing him. He starts yelling "Take 'em off!, take 'em off!," and the girl removes her dress and is seen in her lingerie. In the family houses, they'll find it easy going. G. J. H.

NEW ACTS AND REAPPEARANCES

DEMAREST & WILLIAMS

Theatre—*Regent.*
Style—*Piano and talk.*
Time—*Fourteen minutes.*
Setting—*In one.*

A piano is on the stage. One of the men comes out and tells the audience that the management has given him permission to announce that he is the founder, president, etc. of "The Women Haters' Club." He then goes into a talk about the club. Switching from this he asks if there is anyone in the house from Canarsie. The plant gets up and says he is from Canarsie. He is told he should be ashamed of himself. This makes him sore and he keeps on muttering, panning the straight's attempt at piano playing. He finally mounts the stage and plays himself, after an argument and the old slap stuff. He plays well, too. There is a great deal of familiar chatter that is put over well. The straight sings a cuckoo song entitled "Cuckoo" the object being for the pianist to echo on the piano. They get a lot of laughs out of his method of doing this. They finish with a song called "I'm the Man" in which we kept expecting to hear the pianist shout "Cuckoo." The act is not a sensation, nor is the idea altogether new, but, of its kind it is good and the men handle it well. The comic should try to get over the habit he has of laughing at his own lines. C. C.

MILLER AND ANTHONY

Theatre—*Fifth Avenue.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Special, "one" and "two."*

This is a new slant on blackface comedy offerings, with the tall man doing straight to the comedy of the small fellow. It opens before a street drop, with the men entering with pick and shovel. The more aggressive one explains that he has contracted for both to exhume a body, now at rest in a nearby cemetery, in order to procure a very valuable ring. The alleged superstition of the negro, and his attendant timidity, form the nucleus for rip-roaring comedy that is sure-fire stuff.

The scene changes to a cemetery set. Both begin digging. A skeleton appears and scares them off, to finish the act with a song in one.

The offering is exceptionally well handled and contains an abundance of humor, both in its dialogue and situations. Its finish could be improved upon. As it stands, with the song, it doesn't register the bang an act of this sort should. Outside of that it is capital. E. J. B.

CLARKE AND O'NEILL

Theatre—*Regent.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In "One."*

This team, two men, have a decidedly pleasing routine of song numbers and dances. Both have pleasing voices and a sufficient degree of personality to make everything they do count. They open with a southern melody that provides a capital introduction to a clever soft shoe dance. From then on they dispense with orchestral accompaniment, to provide their own with a banjorine, played by one of the men. They offer a conglomeration of old and new songs that get over nicely and is sure-fire applause stuff. One of the men follow up with a ballad that was well received. For a finish they double in a popular ballad, one singing the song and the other harmonizing with a counter melody.

GOLDEN GATE TRIO

Theatre—*Jefferson.*
Style—*Dancing-musical.*
Time—*Fifteen minutes.*
Setting—*In "three."*

Two men and a girl, one of the former doing the musical end of the offering and the other two doing a series of single and double dance bits. The same style of combination eccentric buck-and-wing high-kick dance punctuated all of their dances.

For an opening bit the man played the piano with the orchestra, while the dance team, the girl wearing a street dress and hat, and the man in evening clothes, did a buck and wing dance plus some high kicks. The girl followed with a single dance doing some high kicks and acrobatic stunts toward the close.

Another single was done by the man, a familiar style of soft shoe dance to the tune of Swanee River and similar tunes. After this came the pianist who played a series of solos on the accordeon, opening with an operatic excerpt, followed by an excellent medley of popular choruses.

The dance team did a sort of ballroom one-step, clad in evening clothes, after which the accordeon player reappeared in cap and bandanna around his neck a la Bowery, and played some of the old songs like "Sidewalks of New York," while the other man did a Pat Rooney with a variation or two, until, joined by the girl also in a slum costume. They closed with a fast Bowery-Apache dance done with some acrobatic features that went over very well and made an excellent finale. M. H. S.

HOLLAND AND O'DEN

Theatre—*Hamilton.*
Style—*Talk and songs.*
Time—*Fifteen minutes.*
Setting—*In "One" (Special).*

Two opposite extremes are generally considered a very good combination for a vaudeville act, and as a rule, works out nicely. This combination must be the exception which proves the rule. The male member of the duo, is tall, thin, but clumsy and awkward. The girl is tiny, rather plump (not too much so) graceful, and possesses a figure which is one of the cutest and shapeliest seen in vaudeville in many-a-day. In fact, the girl and her figure are the act.

The material is by no means poor. In fact, it is funny, and clever. The trouble lies in the fact that the material seems to be part of every one else's act. There doesn't seem to be more than two or three lines in the act, which aren't or haven't been done by some other act. We are not accusing this combination of lifting material, but we do know that the "window in my heart—wouldn't a pain in your stomach do?"—and the gag about the picture of the guy who escaped so often, leading up to that "what did he get away again?" have been done and are still being done by others. These are only two of many in the act.

The man uses a comedy number, "It's Raining," to good results, these results coming more because of the song itself, than because of his delivery. He uses his hands like an amateur, in fact, does all his work in that manner.

The girl, as said before, is the punch of the act. She's dainty, and her style of work is more than likeable. She incidentally puts the punch in the finish of the act, with a good routine of steps. G. J. H.

Frank Clark has been signed as featured dancer with "Melody Land," now playing the Keith time.

KATHERINE STANG AND CO.

Theatre—*City.*
Style—*Violiniste.*
Time—*Twelve minutes.*
Setting—*In "one."*

Katherin Stang proved to be an agreeable surprise from what one would expect to find playing the number two spot in a house like the City Theatre. She offers a number of selections on the violin, accompanied by another girl at the piano. Her ability as a musician is excellent, and with a little more showmanship in the delivery of her numbers Miss Stang would make good in the better houses easily.

It is really the manner in which she sells her act which is the reason that she is playing the small time. All she needs are a few effects in the way of lighting and staging of the numbers to sell her stuff to bigger and better results. Thus, instead of only getting a nice round of applause after playing her medley, beginning with the "Song of India," she would send that medley over to a big hit by having all the stage lights out when she begins the number, using an amber spot. And as she goes from the "India" (which should be played in slower tempo) into "Southland" have the lights brought up gradually, until the "Love Song" number is reached, and by that time bring the lights up entirely, with increased tempo and louder orchestration.

This is just an example of what we mean when we say to "sell her act" better. The same idea could be applied in different manner to suit the rest of her numbers, according to the nature of each selection. For vaudeville does not judge so much on the merits of actual ability as it does on how convincing the salesman makes his material appear. G. J. H.

ROME AND DUNN

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

These two men will get into a good number two spot act for the big houses with a little more working. At present they'll score in the better houses on the strength of their voices and appearance. They work in neat street clothes, and use a routine of published songs. What they need more work for is to cultivate a little more naturalness in their delivery, for when reviewed it seemed as though their work was stilted, due undoubtedly to a lack of confidence.

This, however, is their main fault, except for a slight tendency at times to sing too loud and spoil the harmony of their numbers. All this, as stated, can be smoothened out as they work by paying careful attention to their delivery and rendition of numbers. G. J. H.

MASON & BAILEY

Theatre—*State.*
Style—*Comedy and dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

The two boys, colored, come in, wearing white linen coats, one of them being qualified to do so because he plays a window cleaner, and the other probably not wanting his partner to put anything over on him. They go into a string of messy chatter about what they are going to do to one another—the kind of exaggerated coon threats that have sort of lost their appeal. They work loosely throughout. After singing the choruses of a couple of popular songs they go into their dance routine. They work themselves up somewhat in this part of the act, but they are only fair dancers. The act is mediocre. H. E S.

Harry Walker has booked Lillian Pearl and Constance Almey with the revue at the Century Roof, Baltimore.

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PARODYING NATIONAL AIRS

Flag waving having outlived its usefulness as an applause better for mediocre vaudevillians, some have seen fit to parody the national airs as a life saver for a weak offering.

This is decidedly bad taste. It is probably done unwittingly or through lack of judgment. Nevertheless, the artist or artists utilizing same leaves themselves open to just criticism on the part of audiences. The latter may laugh and applaud for the moment, but upon reflection, resent the national anthem being desecrated for a cheap laugh.

It is not within our province to discipline those who have been doing this. We are not disciplinarians, but merely are repeating protests that have come within our hearing so frequently that we believe such artists should know how they stand on the matter rather than jeopardize their popularity with amusement seekers.

In all probability it is a question of poor judgment rather than a premeditated attempt to belittle "My Country 'Tis of Thee," "The Star Spangled Banner" and other patriotic airs.

A protest from a world war veteran prompts us to place the general view before the vaudeville artists and others who have been incorporating this sort of thing in their offerings. The soldier gave his all during the recent conflict. To him the melody of "The Star Spangled Banner" is sacred. It's his cue to rise and doff his hat whenever it is played.

Actors, too, who went across and gave the best that was in them, resent this sort of thing. None, however, seem to want to make a personal issue of it with the offending players.

Since this is a mouth-piece predestined to reach the ears of stage folk, we have been prevailed upon to pass their sentiment towards this sort of thing along the line.

What with hundreds, yes, thousands of songs, of equally jaunty air should an artist select a national anthem to parody in a fashion that is little short of ridicule.

The act that has something to sell will not stoop to such a procedure. It is only one that is sadly in need of an applause getter.

Perhaps, the artist never thought about this when offering the parody. If that be the case he has sufficient time to eliminate it and replace it with a worthy number, either special or published that will win him deserved applause and not jeopardize his standing with those patriotically inclined.

FOUR MORE LIFE MEMBERS FOR FUND

Four more life members have been added to the list of the Actors' Fund in the drive for $5,000 to match an equal amount which the CLIPPER is holding, the gift of a business man who, while anxious to contribute the sum to the fund, believes that the hundreds of actors who are not members should also help.

The new life memberships taken out this week are those of Annie Hart and Susan Chisnell, both of whom are well known actresses. The other two who have taken out associated life memberships are Mrs. Queen W. Boardman and Theodore Ahrens. In addition to these, thirty-nine took out annual memberships in the Fund.

The list is growing so fast each week that lack of space prevents the printing of all the names in each issue and in future it will be confined to those that join the week previous. The complete list will be published during the week that the Actors' Drive Fund equals the $5,000, which the CLIPPER holds.

The names of those who have this week contributed to the Fund are as follows:

ANNUAL MEMBERSHIP

Helen A. Tracy, Actress.
Bobby Mack, Actor.
W. D. Turner, Actor.
Alice May, Actress.
June Laurence Halfpenny, Actress.
Fred Jagger, Actor.
Chas. F. Moore, Actor.
George F. Carroll, Actor.
Jas. H. Chisholm, Actor.
Marie L. Day, Actress.
Chas. Wilson Day, Actor.
John Carey, Actor.
George Eising, Actor.
Grace Purdue Marks.
Mrs. Emma Chase, Actress.
Jas. Burroughs, Actor.
Edmund Fitzpatrick, Actor.
Nellie O'Hara, Actress.
Dorothy Seegar, Actress.
Joseph Mendelsohn, Actor.
John D. O'Hara, Actor.
Josie Claflin, Actress.
E. W. Root, Actor.
Sam. B. Cully, Actor.
Violet Pearl Meehan, Actress.
Cathryn Pearl Treyser, Actress.
Lizzie Evans, Actress.
Bonita Lopez, Actress.
M. H. Harriman, Actor.
John W. Rumsey, Actor.
Tony Fernandez, Actor.
Mildred Minard, Actress.
J. Frank Murphy, Actor.
Fred Waldman, Actor.
Steve Manning, Actor.
Frederick Nicholls, Actor.
Augustus Balfour, Actor.

ANNUAL ASSOCIATE MEMBERSHIP

J. H. Kenny.
J. E. Fitzhugh.

LIFE MEMBERSHIP

Annie Hart, Actress.
Susan Chisnell, Actress.

ASSOCIATE LIFE MEMBERSHIP

Mrs. Queen Boardman.
Theodore Ahrens.

MAKING CHRISTMAS GIFTS

Marie Layton, former artist, is making an especial appeal to members of the theatrical profession to help her, if possible, by buying from her some of their Christmas presents, etc., and whatever else they may need in the line of dainty lace work, trimming for underclothes, as well as beautiful boudoir caps and men's handkerchiefs. She announces that she will send articles on approval also. Miss Layton is conducting her business at No. 103 East State street, St. Charles, Illinois.

WOODS GETS THE APOLLO AGAIN

CHICAGO, Ill., Oct. 30.—Shubert Advanced Vaudeville, Inc., has been released from its seven-year contract for the Apollo.

ART THEATRE OPENS ON JAN. 8

The Moscow Art Theatre, under the direction of Morris Gest, is scheduled to open at the 44th Street Theatre on January 8, for a limited run of eight weeks. A list of patrons prominent in New York society is expected to support the company, and patronize its presentations.

The entire company is coming from Moscow by way of Berlin, where they will play at the Lessing Theatre, and will also make stops at Paris and Vienna.

Count Tolstoy's historical Russian drama, "Tsar Fyodor Ivanovitch," will be the first production put on by the Russian company.

"CLINGING VINE" REHEARSING

Henry W. Savage has begun rehearsals for "The Clinging Vine," the new musical comedy by Zelda Sears and Harold Levey in which Peggy Wood is to be featured. James C. Marlows, Louise Galloway and Eleanor Dawn, sister of Hazel Dawn, were added to the cast last week.

"The Clinging Vine" is a musical piece.

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The Clipper has a donation of $5,000 for the Fund, if members will subscribe a like sum by individual contributions of $2.00 (Annual Membership) or $50.00 (Life Membership), and any other general contributions.

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Answers to Queries

B. B.—William Sweeney was the leader of Buffalo Bills' Cowboy Band in 1894.

Spiral—The Centennial Ball Club of Philadelphia was disbanded in June, 1875.

Rill—Peter Jackson and James Corbett fought sixty-one rounds in San Francisco, Cal.

Tragedy—John McCullough died in Philadelphia, Nov. 8, 1885.

B. R.—W. J. Florence acted Bob Brierly at the Winter Garden, New York, Nov. 30, 1863.

R. M.—Jessie D. Busley appeared in the "Bells of Haslemere" in Boston, Nov. 10, 1890.

R. R.—"Rob Roy" was first presented in New York at the Herald Square Theatre, New York, by the Whitney Opera Company. William Pruette played the title role. Lizzie MacNichol, Anna O'Keefe, Joseph Herbert, Juliette Corden and Edward Stuart were in the cast.

Author.—J. H. Wilkins wrote "St. Mare, or the Soldier of Fortune."

J. R. R.—Adelaide Neilson died in Paris, France, August 15, 1880.

J. W. F.—Sarah Bernhardt began her fourth American tour at the Garden Theatre, February 5, 1891, and remained there until March 7, 1891.

J. H. H.—The line, "And the villain still pursued her" was first used in Milton Noble's play, "The Phoenix."

Serve.—The middle piece in a tent is the stretch of canvas between poles.

Stock.—Frohman's Lyceum Stock Co. played a Pacific Coast engagement in 1893. It included Herbert Kelcey, Eugene Orimonde, E. J. Ratcliffe, Fritz Williams, Augustus Cook, Charles Walcot, Robert Weed, Charles Robinson, W. J. Le Moyne, Georgia Cayvan, Bessie Tyree, Maude Odell, Mrs. Walcot, and Mrs. Whiffen.

30.—Wallacks Theatre, New York, was dedicated Jan. 4, 1882. It was opened as Palmer's Theater, Oct. 8, 1888.

S. D.—"A Milk White Flag" was presented in Boston, Mass., Feb. 5, 1895, at the Boston Theatre by Chas. H. Hoyt.

TWENTY-FIVE YEARS AGO

Robert Edeson was leading man for Maude Adams in "The Little Minister" at the Empire Theatre, New York.

English's New Opera House, Indianapolis, Ind., was opened with "The Strange Adventures of Jack and the Beanstalk."

Billy O'Day was with "McFadden's Row of Flats" Co.

Williams and Adams were doing "Paris Up Side Down" with Mlle. Ani's Monarchs.

The Nesbitt Theatre, Wilkes Barre, was opened with "A Coat of Many Colors."

Julia Arthur made her first New York appearance at Wallack's Theatre, New York, in "A Lady of Quality."

"The Geezer" Co. included Donnelly and Girard, Mae Lowery, Mark Sullivan, Chas. H. Prince, Nina Bertolini, Nettie Black, Lillian Maynard, Madeline Marshall, Kittie Nelson.

Kid Lavigne defeated Joe Walcot at Mechanics' Pavilion, San Francisco, in twelve rounds.

The Broadway Burlesquers played Proctor's Pleasure Palace.

Joseph La Fleur was with the Ringling Brothers' Circus.

Wm. A. Brady and Jos. R. Grismer assumed the management of the Scheller Theatre, Chicago.

Johnstone Bennett and S. Miller Kent dissolved their vaudeville partnership.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

MANAGERS BLAME EMPTY SEATS ON THE ENTERTAINMENT TAX

Theatrical Men See No Hope of Elimination or Reduction of Tax Which They Declare Is Not on Profits Which Would Not be Such a Burden, But Is on Actual Turnover

LONDON, Nov. 6.—The ninth annual meeting of the Provincial Entertainments Proprietors' & Managers' Association, was held at the Midland Hotel, Manchester, Percy B. Broadhead, president, of the organization presiding. Most important was the unanimous denunciation of the entertainment tax and the resolution adopted to fight for the absolute abolition of the burden which was the cause of many "empty seats."

Other business was taken up, including the ninth annual report, and the election of officers for the coming year. The annual report dealt for the most part with the entertainment tax as well as other taxes as reported by the Executive Committee. Other passages in the report touched on Municipal Trading, which was declared to be hurting the show business in various sections of the country. This was in the form of entertainment by the different city authorities who provided vaudeville concerts, dancing and other kinds of amusement in municipal parks.

Of further interest in the annual report was the readjustment of the salaries of musicians and staffs. Also mention was made of a new bill that was introduced to Parliament presumably by the Actors' Association, assisted by the Variety Artists' Federation, for the purpose of having all touring managers registered. Steps were taken last year, it was said, to prevent the passage of a similar bill.

Speaking of the entertainment tax Mr. Broadhead said in part:

"We have endeavored to obtain such a revision as would enable us to offer to the public inducements to fill our empty seats without unduly depleting the Chancellor's revenue if the seats were not filled. Persistently and strenuously we have sought to bring all sections of entertainment providers, whether West End or East End, theatre, music hall, or cinema managers, but in this essential we regret to say we were only partially successful, and that at the eleventh hour. Differing scales of duty have been put forward as desirable and feasible by differing sections of the industry of entertainment, and the House of Commons has discussed proposals for reductions of 7½, 12½, and 15 per cent. in the amount of tax payable. Each of these proposals has been negatived by the Chancellor of the Exchequer. To the first he has answered it would mean a loss in revenue of £5,900,000, to the second he has replied: 'I should lose £3,700,000,' and to the third: 'This would reduce my revenue by £2,000,000, and I cannot even afford to part with that.' It would appear plain, then, that no proposal reducing the amount of revenue from the average number of seats now occupied would be acceptable to the Chancellor. It apparently does not concern him that in a vast number of instances when the tax is remitted to the Government, an actual loss is registered by the proprietor of the place of entertainment, and that when thousands of pounds are paid during the year in tax from the receipts, thousands also figure as a loss to the proprietor in his balance-sheet.

"In conclusion, I have pointed out for some years that the entertainments tax is, in fact, a gross tax on turnover, and is additional to every other form of taxation borne by the nation. Is there any industry in our Empire which could survive the imposition of a gross tax on its turnover equal to our average of 25 per cent?

"This iniquitous tax is not a tax on profits: it is on turnover, and what a sensation there would be if there were even a suggestion of 25 per cent. tax on turnover in any other industry, even of half the size and importance of ours, or our capital value to the State!"

Matthew Montgomery, of Liverpool, and P. Percival, secretary, also spoke about the entertainment tax, after which, the following was moved by Mr. Will Hey and carried unanimously:

RESOLVED:—That in the interest of public welfare the entertainments tax, whether applying to indoor or outdoor amusements and recreations, should be abolished, and the full benefit of its removal given to the people who would otherwise pay the tax. Further, this Association pledges itself to secure at the earliest possible moment the absolute repeal of the duty on admission charges to places of entertainment.

The adoption of the report having been carried, the following officers were elected for the ensuing year:—Mr. Percy B. Broadhead (Manchester), President; Messrs. Ernest Dottridge (Oldham), Will Hey (Manchester), Matthew Montgomery (Liverpool), and E. P. Lawton (Sheffield), Vice-Presidents.

Messrs. W. R. Bleakley (Bolton), A. H. Charcot (Moss Empires, Ltd.), D. J. Clarke (Birkenhead), R. M. Dix (Stoll Offices, London), John Harrison (Manchester), Jesse Hewitt (Manchester), J. Leve (Manchester), Harry McKelvie (Glasgow), H. D. Moorhouse (Manchester), Wm. Robinson (Halifax), Fred Waller (Blackpool), Fred Worswick (Wigan), and Alan Young (Manchester) were elected to serve as an Executive Committee.

DANCER LOSES CONTRACT SUIT

PARIS, Nov. 6.—Mlle. Spinelli, the dancer, has been ordered by a court here, to pay 30,000 francs to Andre Charlot, of the Prince of Wales' Theatre, London, as damages for breach of contract. Charlot complained that Mlle. Spinelli had been engaged by him to take the leading part in a revue which he was to produce at his theatre in March, 1920. A few months previous to the opening date of the show, the actress informed Charlot that she was in poor health and asked him to postpone her engagement in London for a year. This, he stated, he agreed to do, on the condition that she would not appear in any other theatre in England or America during that time. A few months after, Mlle Spinelli appeared in New York. The court awarded Charlot a favorable decision after hearing the case.

BIG SCENE FOR CINDERELLA

LONDON, Nov. 6.—Gus Sohlke, who is responsible for the production of "Cinderella," at the London Hippodrome, is producing a new water scene for the production, with a cast of sixty women divers and swimmers. They will dive and swim in a specially constructed tank in full view of the audience, and never reappear. This act was done in a recent production at the Hippodrome, New York City.

ARDELL ACT PRESENTED

LONDON, Oct. 30.—Fred Duprez has prepared a new version of "King Solomon, Jr.," which was originally done as a vaudeville act in the United States by Franklin Ardell, for the English stage. Duprez has rewritten the act to run over an hour, and is booked up for a long time to come with the comedy.

"FIND THE LADY" ILLUSION

LONDON, Nov. 6.—A new variant of the "disappearing lady" trick called "Find the Lady," was well received at the Alhambra. The stunt consists of three giant playing cards separately suspended from a batten held up by wires. A woman is hidden behind one of the cards and the audience is asked to find her. Not only does she change her position without knowledge of those out front, but finally disappears entirely in a most mystifying manner. The trick is cleverly conceived and deftly executed.

Special attractions at the Alhambra this week were: Fred A. Leslie, Teddie Gerard and Ethel Irving and company in "Leading Them On."

MARIE LLOYD'S ESTATE

LONDON, Nov. 6.—Marie Lloyd, who died here recently, leaves an estate of approximately £1,000 according to information given out by her relatives. During her life on the stage her earnings were in the neighborhood of £250,000 but much of this she gave away, and at the end nearly all her property was mortgaged.

According to her will, which was read at her home in Woodstock Road, she leaves 300 pounds to her brother, John Wood and 100 pounds to her maid, Mrs. Wilson. If there should be any residue the income therefrom will go to her daughter, Marie Courtney, during her life and upon her death go to different charities in Hoxton.

"NINE O'CLOCK REVUE" IS CLEVER

LONDON, Nov. 6.—"The Nine O'Clock Revue," which J. L. Davies is presenting at the Little Theatre, is a two hour entertainment, appropriately commencing at 9 and terminating at 11. The book is by Harold Simpson and Morris Harvey, and most of the music is by Muriel Little (sister of famous Beatrice).

The complete cast of the revue, consists of the following: Beatrice Lillie, Irene Brown, Mimi Crawford, Helen Beltramo, Morris Harvey, Bobbie Blythe, Clifford Cobb and Tripp Edgar. Dion Titheradge, was the producer and George Shurley staged the dances. The revue is to say the least, clever.

RUBY NORTON SCORES HIT

LONDON, Nov. 6.—The return of Ruby Norton, American dance and song artist, has been enthusiastically received by London audiences. Miss Norton opened last week and was featured at the Victor Palace. Miss Norton appeared here last season in Moss Empires' theatres.

She is a decidedly versatile vocalist and can sing anything from grand opera to popular tunes of the day, but she is probably heard at her best in the former. She has plenty of pep and personality. Clarence Senner, her accompanist, also went over well.

PEGGY O'NEIL AT PALACE

LONDON, Nov. 6.—Next week's bill at the Victoria Palace includes Peggy O'Neil in "Kippers and Kings."

Alan Brooks in "Dollars and Sense," will open at the Holborn Empire, this week.

LONDON, Nov. 6.—Drastic alterations have accomplished wonders in the case of "The Smith Family." The piece is being well received in its new form. Heading the cast are Harry Tate, Billy Caryll, Connie Ediss and Ella Retford.

"CAT AND CANARY" STARTS

LONDON, Nov. 6.—"The Cat and Canary," the American melodrama-thriller, was produced by Messrs. Grossmith and Malone at the Theatre Royal, Portsmouth. Judging by the reception it received, it is expected that the play will be welcomed in London, sometime this month. Mary Glynne as Annabelle, and Frank Denton as Paul Jones, received an ovation at the close of the play's first performance.

"JUDITH" A REAL THRILLER

PARIS, Nov. 6.—"Judith" the new play by Henry Bernstein which is running at the Gymnase here is a masterful portrayal of the mind and soul of a woman who could not understand love, much as she wanted to. It is founded on the Biblical story of Judith, who, to save her besieged city gives herself up to the besieger, Holofernes, and finally slays him, releasing her city. Bernstein's treatment of the subject is more symbolical and philosophical than usual with him but he still has the splendidly gripping scenes that have helped to make his fame.

Judith looks down from her window and sees the army of Holofernes outside the walls. She has been incapable of loving, all her life, even during the life of her husband, but she has been mentally able to conceive of love. For contrast Bernstein has put beside her a slave woman, a woman who, while having none of the mental attributes of love, is bestially physical and can enjoy love with any or all men.

Judith and her handmaiden go into the camp of Holofernes, Judith for the purpose of slaying the besieger, and at the same time trying to bring herself to love this man. He taunts her, that she came to kill him, but finally succumbs to her beauty and falls madly in love with her. He appreciates what she is doing for her people and releases her. She remains, for her love is being aroused. After he offers her his sword to kill him she finally gives herself up to him but in the morning she is filled with disgust for herself and loathing for him and stabs him with his own sword. She and her handmaiden, who in the meanwhile has been the companion to Holofernes' officers, return to their city. It is only then that Judith finds that she really loved Holofernes, in death, more than while he was alive, and journeys to a mountain outside the city where the dead general's head is nailed to a post.

The acting, in many of the scenes is powerful and the staging is always admirable. Mme. Simone, as Judith, gives a splendid performance, rising to heights in her abandonment to love, when she has learned to love. M. Gretillat makes an impressive Holofernes while Mme. France Ellys is fine in the role of the primitive slave girl. M. Alcover, in the part of the eunich, who goes insane when he discovers his master's death, after having hated that master all his life, gives a fine performance also, as does M. Rollan, in the role of Saaph, who adores Judith.

Bakst designed the costumes and Soudeikine the scenery, both of which are eye compelling. The play was staged by M. Abtoine.

"ISLAND KING" PRODUCED

LONDON, Nov. 6.—"The Island King," was produced at the Adelphi, proving to be an all English musical comedy. Peter Cawthorne wrote the book and lyrics, the music being by Harold Garstin. The story of the play is not of much consequence, but the comedy and songs are delightful. The humor is of the real cockney brand which suits W. H. Berry, a favorite at this house, wonderfully.

Two songs in particular were well received, "Contrary Mary," and "My English Rose." Two other songs, by Berry, which cause great laughs are, "William of Normandee," and "There is Nothing Like a Change." Apparently the play will settle down for a long run, as Berry scored a personal success as well as the play on the whole.

"IMMORTAL HOUR" STARTS

LONDON, Nov. 6.—Arnold Bennett's "Body and Soul," has been replaced at the Regent Theatre, by "The Immortal Hour," an opera by Rutland Boughton. The production is being done by the Birmingham Repertory Company, and the success of the concern is due to the interest taken in it by Mr. Barry Jackson, who devotes a goodly portion of his income toward encouraging the drama.

Finlay and Hill open on the Orpheum time, November 19.

Be Ban Mack is now under the direction of Harry Weber.

The Jardon Sisters will be seen in Keith vaudeville shortly with a new act.

Leo Singer, manager of Singer's Midgets, returned from abroad last week.

Charles (Chick) Sale is featured on the bill at Keith's Philadelphia, this week.

Grace Leigh and Company in "The Rehearsal" has been routed over the Fox time.

Ann Sutter will open with her single at Loew's American during the last half of this week.

William Kirby, Jr., is managing Ned Wayburn's Dancing Dozen in their vaudeville tour.

Lotus Robb has replaced Pamela Gaythorne in "The Fool," at the Times Square Theatre.

Spencer and Williams have been routed over the Orpheum time, opening December 3.

Jack Inglis, "A Fool There Is," will play six weeks for the Amalgamated, opening November 30.

Richie Craig, the dancing juvenile, joined "Broadway Brevities," the Shubert unit show, this week.

Blanche Hughes joined Joe Pennell last week, and is now working with him in his "wop" comedy act.

Ruth Budd quit the unit show, "Say It With Laughs" last week, having been dissatisfied with her billing.

The Gosmond Twins and Foley are breaking in a new act out of town, to be seen later in the Keith houses.

Bernard Sobel, formerly of the Affiliated press department, is now handling publicity for "The Last Warning."

Olga Myra and **Muriel Stryker** are appearing as specialty dancers in the new revue at the Knickerbocker Grill.

Ann Davis has succeeded Leona Powers as the leading woman with the Woodward stock company of Detroit.

James T. Powers will be starred in "The Little Kangaroo," the musical comedy version of "Somebody's Luggage."

Matthews and Ayres, late of the Weber and Fields Shubert vaudeville unit, will open on the Loew Circuit shortly.

George Ripple has succeeded Robert Druce as the Butler in "East Side-West Side," now playing at the Norah Bayes Theatre.

Connie Claxton, prima-donna, left for Chicago this week to join the cast of "Barney Gerard's Follies," playing in that city.

Nirska, the dancer, has been added to the new revue at John's Restaurant, New York, offering new dance interpretations.

Joe King will be featured comedian in a new vaudeville tabloid, "Belles of Broadway," which opens at Port Jervis next week.

ABOUT YOU! AND YOU!! AND YOU!!!

William Kirkland has been added to the cast of "R. U. R.," the Theater Guild production, and plays the part of a "Robot."

Belle Storey, the Hippodrome soprano, will give a series of "breakfast concerts" at one of the leading hotels next month.

Guy Harrington has been engaged to play leads with a stock company in Pittsfield, Mass. He opened this week in "Nice People."

Helen Staples arrived in New York last week after an absence of several years, and is now doing a song single in Keith vaudeville.

Le Pelletreau has been engaged as specialty dancer with the musical comedy stock company at the Theatre Francaise in Montreal.

Walter Hampden revived Phillip Messenger's comedy, "A New Way to Pay Old Debts," at the Walnut, Philadelphia, last week.

Lee Kugel will begin rehearsals this week for a new play, "Zenia," which is scheduled for an out of town showing early in December.

Ida Mae Oderlin, prima donna, who is well known on the coast, arrived in New York last week, and will be seen shortly in a new act.

Violet Barney is back in vaudeville, after a season of stock. She has played in vaudeville before with Valerie Bergere on the Keith Circuit.

Fred Burke is reviving the act he did with the Elinore Sisters some years ago, with Holly Haines and Maud Nolan handling the female roles.

Florence Press, formerly of Scanlon and Press, has been engaged to appear at the Palais de Danse, a new cabaret on West Forty-ninth Street.

Dallas Walker left New York last week to open for a tour of the Southwest, appearing for the most part, throughout the State of Texas.

Hugh Jeffrey, moving picture casting director in Edward Small's office, fell down the subway steps last week and suffered several painful injuries.

Lou Edwards and Jack Beasley have teamed up in a new comedy offering called "Two of the Four Horsemen," written for them by Jack Freed.

Joe Yule, former property man, will be featured next season in one of the shows playing the Columbia Wheel. He started recently playing "bits."

Master Voros, the "psychic marvel," last seen atop the New Amsterdam, in the "Midnight Frolic," has entered vaudeville, under his own direction.

Margaretta and Alvarez, who have been filling engagements abroad, returned last week and will be seen shortly in the local vaudeville houses.

Eugene O'Brien, the film star, will return to the legit shortly in a new play by Robert Dempster, entitled "Steve," to be produced by George M. Gatts.

Wesley Pierce, eccentric dancer, has been engaged for the comic butler part in "Clinging Vine," the new musical comedy in which Savage will present Peggy Wood.

Maude Feeley and Milton Bryon are appearing in a vaudeville sketch this week at Proctor's, Newark, N. J., where Miss Feeley closed her stock engagement recently.

Mable Withee may be seen soon in a musical comedy called "Priscilla," especially written for her, and in which she will be featured as the famous Longfellow heroine.

Frank Cruikshank, field manager for Winter Garden shows for the Shuberts, resigns to accept an offer from Douglas Fairbanks, as the film star's general representative.

Estelle Winwood will retire from the cast of "The Circle," which is now in Chicago, at the end of the week. She will come to New York to appear in a new production.

Marguerita Sylvia will give a song recital at the Broadhurst Theatre, December 3. She is also to appear in a new Spanish drama at a local theatre early in January.

Marie Steffens, ingenue of the Proctor Players, who hold forth at Harmanus Bleecker Hall, Albany, N. Y., is spending a few weeks with relatives at Dayton, Ohio.

Fay Marbe has concluded her engagement with the Stanley Circuit, Philadelphia. She returned to town last week and is rehearsing for a new musical production.

Sandy McKay, Scotch comedian, has temporarily abandoned vaudeville and is playing the principal comedy role in "Keeping Up With The Joneses," a Gus Hill production.

Jack W. Mason has retired from show business to enter the newspaper profession, and is now half-owner of a weekly newspaper in Fairhaven, N. J., known as The Chat.

Fanny Rice, who two decades ago was a musical comedy favorite both here and abroad, has left motion pictures and is now on the road with "The First Year," number two company.

Charles Drury is now conducting the orchestra at the Globe Theatre for the "George White Scandals," having replaced Max Steiner, who is at work on a musical comedy score.

Bertha Knight, who is Mrs. Tyrone Power in private life, will return to the stage early in the new year. She has been seen in "The Little Brother" and "The Servant in the House."

Lotus Robb is to have the leading feminine role in Selwyn's forthcoming production of "Johannes Kreisler," which is to follow "Partners Again" at the Selwyn sometime in December.

Fannie Block and Gene Enzinger, two St. Louis singers, and newly-weds, are rehearsing a new vaudeville act in which they expect to open shortly. Miss Block was with the Municipal Opera.

Walter J. Preston, tenor in "Springtime of Youth," is now doing the work of Mr. Charlie Brown, besides his own. Brown left the show and the two parts were combined into that of Nap Podmore.

Irene Palasty, the Hungarian actress, sailed for her native land to appear there in the Hungarian version of "Sally." She will return in the Spring to make her debut here as an English speaking actress.

Joseph Klein, associate orchestra conductor, Capitol Theatre, returned to New York to resume duties, last week, after a two months' tour of Europe. Mr. Klein brings with him many fresh ideas as to interpretation, etc.

Erno Rappe, music director, Capitol Theatre orchestra, is busy nowadays composing scores to accompany feature pictures, including "The Town That God Forgot," "The Village Blacksmith," and "Shadows."

Fred and Adele Astaire, Joseph Cawthorn, Ray Dooley, Helen Eby Rock and **Delano Dell** will be seen in the cast of "Bunch and Judy," which follows the "Scandals" at the Globe Theatre the latter part of this month.

Edna Louise and Bill Frawley, recent stars of "Be Careful Dearie," a musical show that played several weeks on the Pacific Coast, have returned to vaudeville with their old act "It's All a Fake," playing the Orpheum time.

Marjorie Grant, who was a featured dancer in Ed Wynn's "Perfect Fool," and Vincent Coleman, leading man for screen productions, were married last week at the Second Presbyterian Church, Chicago. A few intimate friends were present.

George Brown has been named to succeed Dick Green as business agent of I. A. T. S. E. (Local No. 2) Chicago. Green was forced to resign on account of ill health. He may resume his duties with the organization when he recovers his health.

Bobby Edwards was master of ceremonies at a special performance given at the Greenwich Village Theatre Sunday night, by the Theatrical Committee of the Association Against the Prohibition Amendment, of which Daniel Frohman is chairman.

Roy Cropper, the Baron Schober of "Blossom Time," Century Theatre, has just closed a five-year contract with the Shubert management, and is to be starred in musical comedies. Mr. Cropper made his debut several years ago, in the road company of "Chu Chin Chow."

Frederic Fradkin, concertmaster, Capitol Theatre, severed his connection with that house last week. Mr. Fradkin came to the Capitol from the Boston Symphony Orchestra and was with the big house eight months. During that time, he appeared occasionally as violin soloist.

Jean Sothern, Joe Laurie, Fiske and Lloyd, Master Duke Hale and Fenessy Sisters, Aunt Jemina and Band, Al Wohlman, Gene Moore and Joseph Lycell, Ann Suter, Rhodes and Walter, Aaron Children, Florence Brady, the Duponts, and a pre-lease of **Will Rogers'** latest film, **"Roping The Fool,"** composed the "Bohemian Night" program at the National Vaudeville Artists' Club on Sunday night, Oct. 22.

James Barton, who confines his theatrical activities to the Orient, arrived here from Japan last week. He is looking over novelties to take back. Among them will be Michio Itow's "Pin Wheel Revue," and a company of Shakespearian players.

Santrey and Norton and the **Hawaiian Trio** are providing the atmospherical punch to the cabaret scene of "The Man Who Came Back," which is being done this week by the resident company at Poli's Theatre, Hartford, Conn.

Bacon and Fontaine, who withdrew from "Town Talk," the unit show, two weeks ago, will reopen in vaudeville at Keeney's, Brooklyn, the last half of this week, with a route over the Pan time to follow.

HOW WE TRIED TO HOLD THIS "WONDER" SONG BACK U[NTIL JA]
BUT IT COULDN'T BE DONE. THAT'S WHY WE HAVE TAKEN [SEX]
SPACE TO TELL YOU WHAT A SENSATION IT IS GOING TO B[E]

WHEN T[HE]
COME TU[MBLING]

CHECK US UP ON THIS [ONE]
ARE RIGHT. SO FAR [OUR]
TOLD YOU ABOUT THIS [YEAR'S]
MORNING",—"HOT LIPS"—"[I'M]
—"WABASH BLUES",—AND [OTHERS]

ACK UN JANUARY 1st.
AKEN SEXTRA LARGE
TO BE

THE LEAVES ARE TUMBLING DOWN

THIS ONE IN ABOUT TEN WEEKS AND SEE IF WE
R OUR DOPE HAS BEEN FAIR — HERE'S SOME WE
HIS EAR—"STUMBLING", "THREE O'CLOCK IN THE
PS"—"CRY OVER YOU",—"SWANEE RIVER MOON",
—AND "TEN LITTLE FINGERS"

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MELODY LANE

COMPOSERS' SOCIETY IN PLAN TO WORK WITH FRENCH ORDER

American Organization and French Society to Represent Each Other in Their Respective Countries, Interchange Catalogs and Increase Revenues

The American Society of Composers, Authors and Publishers are completing arrangements with the Societe Des Auteurs, Compositeurs et Editeurs des Musique whereby each will represent the other in their respective countries, interchange catalogs and on the whole increase considerably the revenue to both organizations. The matter was taken up on October 31, at the meeting of the board of directors of the A. S. C. A. and P., at which time cablegrams from Henry Moreau, president of the French society, were presented. Negotiations followed and the only remaining detail is an equitable agreement as to the terms, each society operating on a different basis.

When the American organization declares dividends in bulk, distributed to members according to their class, the French society has the "unit system." Each resort in France playing copyrighted music for profit must have a program on which is printed the selections played and the number of times. The program is mailed nightly to the French society and revenue is paid to its members according to the compositions played most often, etc.

When suitable terms are reached, the agreement will give to the A. S. C. A. P. a great French catalog over which they will have exclusive control. Also the tremendous amount of American jazz composition being played in French resorts will in the future result in increased royalties for the composers and publishers in this country.

The American society at present is now represented abroad in England by the Performing Rights Society, and in Italy by a similar organization. With the addition of the French society in its representation abroad the three most desired countries will be affiliated with the A. S. C. A. P.

Applications are also being considered from Germany, Spain, Holland and other countries where copyright organizations are established, to be represented in this country by the American society, and it is possible that in a short time treaties will be signed giving the domestic organization the rights to the musical catalog of the whole of Europe, with beneficial results to the American authors, composers and publishers who are members of the A. S. C. A. P.

OLD SONG WRITER A SUICIDE

Edward Green, sixty-one, a song writer whose most famous songs "Will You Remember Me?" and "Mother's Memory" were well known forty years ago and who had been a plumber in more recent years committed suicide in his shop at 75 Market street, Thursday of last week, attaching a tube to the gas jet and placing the other end of it in his mouth. A caller at the shop summoned a patrolman when he saw that Green was sitting in a chair but could not be aroused. A doctor from the Broad Street Hospital worked over green with a pulmotor for an hour and a half and pronounced him dead.

Despondency and disgust with himself and his business, his lonely life and conditions in general are given as the causes for his act. His wife died six years ago.

KRESGE'S BEST SELLER

According to the S. S. Kresge Company's weekly list of best sellers among sheet music, "Hot Lips," is selling in greater quantities than any other popular song on the market. "Why Should I Cry Over You," is a close second. The former number proved to be something of a surprise as it was originally intended as a jazz novelty for orchestras. Nevertheless jazz singers have taken a strong fancy to it, with the result that sheet music sales took a jump.

JACK ROTH OUT OF MARKS'

Jack Roth, manager of the band and orchestra department of Edw. B. Marks Music Co. (formerly Jos. W. Stern & Co.) for many years has severed his connection with that firm. He was one of the pioneers in this line and was instrumental in putting over some of the biggest numbers of his firm.

FISHER WRITES "THE THIEF"

Fred Fisher has written a new novelty song called "The Thief," which is essentially an orchestra tune, but so arranged for singers, that many popular songs are mentioned by the singer and the original opera or theme from which the popular number was supposed to be "stolen" is also given.

SCHIRMER LEFT $248,808

Rudolph E. Schirmer, deceased music publisher, left an estate of $248,838, according to an appraisal filed last week. Mr. Schirmer, who died in California in 1919, was head of G. Schirmer, Inc., music publishing house in New York City. He gave a life interest in the estate to Ann Swinburne Schirmer, whom he married after he had been divorced from his first wife, Mrs. Martha B. Schirmer, who was seventy-two years of age at the time of his death.

The report shows that Mr. Schirmer owned outright 1,250 shares of stock in his corporation, valued at $179,062, and that he put an equal amount of the stock to be held in trust during the lifetime of his first wife as security for alimony payments of $15,000 a year to her. Upon her death the stock reverts to his estate.

The agreement setting aside the stock for the benefit of his first wife is attached to the report, and states that the agreement was made on March 18, 1916, in view of the fact that they had been living apart three years and Mrs. Schirmer was about to sue for a divorce in Nevada on the ground of desertion. He also gave her the life use of their residence at No. 243 East Seventeenth street and part of the contents.

SCHOOLS USING MILLS SOLOS

Eighty-seven music schools and conservatories throughout the United States are using the Jack Mills, Inc., catalog of piano solos in their instruction courses. Most of these solos are of the tricky order and are in great demand by the pianist in particular. Some of the contributors to the Mills catalog are Zez Confrey, Henry Lange, William Fazioli, Turner Layton, Ed Claypoole, George Fairman and many others.

ABE OLMAN HAS A DAUGHTER

A daughter was born on Tuesday, October 31, to Mr. and Mrs. Abe Olman. Mr. Olman is a well known song writer, and Mrs. Olman before her marriage was Peggy Parker, of the vaudeville act of Buzzell and Parker.

PEASE DIVORCE SUIT DISMISSED

The suit for divorce brought against Harry Pease, the songwriter, by his wife, was thrown out of court last week by Judge Morschauser, in the Supreme Court at White Plains. "I am not going to grant a decree on the written confession of this defendant. There is no corroboration and the proof is insufficient to grant a divorce," said the judge.

A letter written by Pease to his wife confessing misdeeds was read into the evidence and it was upon this that Mrs. Pease based her plea. Pease swore that he wrote the letter because Mrs. Pease's attorney suggested it.

"This lawyer, Catts, standing there now," said Pease, "told me if I would pay $25 a week to his office until $250 was paid for the court expenses he would make me a free man and her a free woman. I signed a stipulation to that effect."

When Pease told Justice Morschauser he had paid Catts $175 under the stipulation, the court broke in with this question to the lawyer: "So you were collecting fees from both sides?"

"No, sir," replied the attorney. "My client had paid me no fees at that time."

"I will say," said Justice Morschauser in throwing the case out, "that this defendant does not come here with clean hands. Nevertheless, this letter is not sufficient evidence. I will even find that he wrote this letter, but there is no evidence that he was alone with the young woman in the apartment. Her mother denies any wrongdoing on her part."

Pease has written several successful songs among them being "Ten Little Fingers" and "Peggy O'Neil."

NEW SHERMAN-CLAY RELEASES

The New York office of Sherman, Clay & Company in charge of Richard T. Powers is looking forward to a busy season with several new numbers in the catalog, including a musical comedy score. The latter production is entitled "Be Careful, Dearie." book by Aaron Hoffman, lyrics and music by Victor Schertzinger. The show had a four-week run in San Francisco and is expected to open in New York shortly. Evans Burrow Fontaine and Alonzo Price are among the cast.

"Just an Old Love Song," a waltz ballad, by Sid Grauman and Victor Schertzinger, is being released by Sherman, Clay & Company and is also being used as the theme song in connection with the Douglas Fairbanks' film "Robin Hood." Mr. Schertzinger, the composer, is a well-known film man on the Pacific Coast. Other new numbers are being released by the firm.

SONG AND FILM SPLIT

Richmond-Robbins, Inc., have decided to disconnect the song "Burning Sands," from the film of the same title as it was originally published. According to Jack Robbins, the song unexpectedly out-distanced the film and its advantages. The concern has taken over a song by the writers of "Call Me Back Pal O'Mine," entitled "Little Pal of Long Ago," written by Walter Hirsch, Claude Sacre and Harold Dixon.

B. A. CO. GETS MYSTERY SONG

The B. A. Music Company have taken over the song "Sunny Jim," by Jack Needham, Joe Murphy and George B. McConnell. The song has been played by different orchestras around town and due to the fact that its publisher was unknown, was referred to as the "mystery song."

HILLER IS PROFESSIONAL MANAGER

Joe Hiller, formerly manager of the Pittsburgh office of Waterson, Berlin & Snyder, has been brought into New York and made professional manager for the firm succeeding Maurice Abrahams, who severed his connection with the firm last week.

SOUSA AND THE JAZZ WRITERS

John Philip Sousa has joined the ranks of the critics of jazz music and goes a bit farther than most of those who do not care for the tunes.

John Philip takes a real crack at the jazz writers and says that they do not know how to compose on their own but take the melodies of the real writers and twist them around to suit their own ideas.

"Jazz never was anything but a corruption of the great masters," said John Philip. "The writers of jazz—I won't call them composers—have jazzed everything they can lay their hands on except 'Nearer My God to Thee' and 'Safe in the Arms of Jesus.' When they finish with those they have come to the end of their rope. They don't seem to know how to compose on their own. They must have a motif to start with and they have about exhausted the supply. A publisher told me the other day that a jazz artist had syncopated one of my marches and turned it in to him as an original composition.

"Already jazz has passed from the concert stage. It falls as flat as a flounder. The dance craze is the only thing that is keeping it alive. But there, too, its day will pass. At first it was funny to toss up the drum sticks and do a cake walk with the saxophone; but that has long since become a twice-told tale. Public taste is all right. It moves in cycles and always comes back to the old favorites. Jazz will go, but the love of rhythm, which first made it popular, will be with us always."

GUMBLE'S SECRETARY RETURNS

Cecile Loomie is back with Jerome H. Remick & Company as secretary to Mose Gumble, professional manager, after an absence of a few weeks during which time she was with Stark & Cowan. Anna Goldberg, who replaced Miss Loomie during her absence has been assigned to other work, the latter being in the eighth year of her service with Remick's.

DAVIS ON WESTERN TRIP

Joe Davis of the Triangle Music Company left Monday on a selling trip to Kansas City and other important places in the middle west, stopping first at Detroit. He expects to return in about ten days.

ROSEN ON SALES TRIP

Maurice Rosen, of the Jerome H. Remick & Company eastern sales department left last week for an extended sales trip through the state of Pennsylvania and adjacent territory.

JACK GLOGAU HAS A SON

Jack Glogau, of the Harry Von Tilzer Co., is the father of a baby boy born on November 3, 1922, at the Williamsburg Maternity Hospital. His wife (May Levy), a non-professional, is doing well.

MOLLOY WITH MARKS CO.

Gerald Molloy, for a number of years connected with the Band and Orchestra department of the Harms Company, is now in charge of that department of the E. B. Marks Company.

BREAU LEAVING BELWIN

Louis Breau, professional manager for Belwin, Inc., is severing his connection with the company this month and plans to start his own publishing company in the new year.

McCORMACK MAKES ONE

To the big list of artists that have made phonograph records of "Three O'Clock in the Morning" is added the name of John McCormack, who recorded it last week.

BURLESQUE

COMPANY MGRS. TO SUPPLY PROGRAM

NEWS BUREAU HANDLING PUBLICITY

As a result of the many changes that have been made in the casts of Columbia Wheel shows Sam Scribner has decided that in the future, road managers or agents must supply house managers with copy for the program, a service that was at first delegated to the News Bureau. It was originally ordered that when shows were finally "set" that printed programs were to be forwarded by road managers to the News Bureau and from there they were to be distributed to house managers.

This plan proved to be impracticable, because of the frequent changes that were made in getting the various companies properly "set" for the season. From now on each traveling manager or agent will provide house managers with program copy while the News Bureau will continue to handle the underlines (as copy is provided by traveling managers) and will care for the publicity and photographs intended for newspaper use over the entire circuit.

The News Bureau of the Columbia Amusement Co. was established under the direction of Sam Scribner last July, with Walter K. Hill in charge. Advance press work for the various shows was written by Mr. Hill and Campbell B. Casad on information provided by producers as their shows went into rehearsal. At the beginning of the theatrical season Casad left for the road as manager in advance of "The Merry Widow" for an extended tour to the Coast and back.

Since the Columbia Wheel began to revolve late in August the publicity on most of the attractions now traveling has been revised by Mr. Hill after he had witnessed the performances. Such changes as were required to make the press work fit the stage presentation of a show have been made and dramatic editors throughout the country have come to rely upon the authenticity of Columbia Wheel advance publicity.

The work of revising all of the shows has not been completed. It has been necessary for Mr. Hill to travel to several towns in order that the press work on as many shows as possible might be corrected as early as might be—but it is probable that within a few weeks all of the shows will have been seen and every attraction will have been supplied with publicity that corresponds with the several performances as they are being staged.

Once the shows are "set" and publicity of a nature that fills the routine requirements of editors is fully prepared the News Bureau will turn its facilities to the work of general burlesque publicity as applied to Columbia attractions in particular. When Sam Scribner established the News Bureau he was convinced that burlesque had gone long enough without a central bureau for the creation of ticket-selling newspaper publicity.

SEASIN IS EMPIRE TREASURER

TOLEDO, O., Nov. 4.—Morrie Seasin, is now the treasurer of the Empire Theatre here which plays the Columbia Circuit attractions. Seasin formerly was treasurer of several houses in the East.

ELSIE MAVON CLOSES

Elsie Mavon closed at the Park Music Hall last Saturday night. There was a rumor that Sally Fields was to close next Saturday night, but Billy Minsky denied this.

BIG PARTY FOR CURTIN

The B. P. O. Number 22 of Brooklyn have bought out the Empire Theatre the night of Tuesday November 21, when Bert Lahr and the "Keep Smiling" company owned by James E. Cooper, will play the house. The party is to be given in honor of James Curtin manager of the Empire. Some of the prominent Brooklyn politicians and Elks who will be on hand that evening are Democratic Leader of Kings County, John McCooey, Judge Snitzpan, Jake Livingston and Peter S. Seery. On the entertainment committee are William J. McKinnin chairman, James F. Connelly, Jack Loudon, Isaac Mendelson, John O. B. Swenson, Arthur A. Matthews, Harry Swayne, Alphusus Cotter and Arthur A. Ahern.

"Uncle" Jim Curtin is one of the oldest living members of B. P. O. Number 22. His card number is 49. The members now joining are in the 10,000 list.

BOHEMIAN NIGHT AT CLUB

Bohemian Nights at the Burlesque Club will begin on November 19. At the regular monthly meeting of the club last Sunday afternoon, with President James E. Cooper in the chair, it was decided that the first of a series of entertainments for the Winter was to start on Sunday, November 19. A committee in charge was appointed.

The first Bohemian Night will see most of the club members in town present with their friends. There is to be dancing, and talent will be present for the vaudeville part of the program. A large orchestra and refreshments will be other features. The Bohemian Nights will continue every Sunday night until further notice.

The committee in charge will be Will Roehm, chairman; Charlie Lowe, Lou Reals, Charles Feldheim and Sam Collins.

A BOY AT THE HENTHORN'S

A handsome red headed boy arrived at the home of Mr. and Mrs. Edward Henthorn, October 18, in New York. Mrs. Henthorn was formerly a member of the "Sporting Widows" Company on the Columbia Circuit. Gertrude Beck, soubrette of the "Bon Tons," claims the little one is the finest baby boy she has ever seen.

HARRY THOMPSON ILL

CLEVELAND, O., Nov. 2.—Harry Thompson, manager of the "Youthful Follies," suffered a nervous breakdown in the office of the Colonial Theatre, where his show is playing, and is now confined at a local hospital. William S. Campbell, owner of the show, is handling the show during Thompson's illness.

DOTY IS MUTUAL CENSOR

Dan Dody has been appointed general censor of all shows on the Mutual Wheel and started on his new duties Monday. It will be his duty to censor every show on the circuit. This will not interfere with Dody's interest in Dody & Morris, but will merely be an added bit of work.

"CHUCKLES" HOLDS RECORD

PATERSON, N. J., Nov. 2.—Jean Bedini's "Chuckles of 1922" now holds the season record at the Orpheum Theatre, this city. They played to $6,600 last week, beating the previous best week's business of $5,635 done by "Town Scandals," some weeks ago.

"PEP" BEDFORD CLOSES

"Pep" Bedford, soubrette of the "Talk of the Town," handed her notice to Harry Strouse, owner and manager of the company, last week in Newark to close with the show this Saturday night in Paterson.

GAIL BANDEL CLOSING

Gail Brandel will close with the "Follies and Scandals" at the Garden next week in Buffalo.

"LIMIT GIRLS" OFF MUTUAL CIRCUIT

SHOW OUT BUT THREE WEEKS

The first show to be called off on the Mutual Circuit is Harry Emmerson's "Limit Girls." This show closed at the Folly, Baltimore, last Saturday night.

At the office of the Mutual Circuit it was stated that the show was taken off for repairs; it was in such bad condition that nothing could be done with it, while the show was working. It may be put back on the circuit again in about three weeks.

Al Singer, general manager, and Dan Dody, the newly appointed censor of the circuit, saw the show last week in Baltimore and decided that the only thing to be done was to take the show off.

Dody will be in Baltimore this week fixing up the "Baby Bears," which needs some changing in material and numbers, it is said.

The "Georgia Peaches" has jumped to Cleveland to take up the "Limit Girls" time. They open next Sunday at the New Empire, that city. "Georgia Peaches" show closed the Lafayette in New York last Saturday night and are laying off.

"The Limit Girls" was a new show and had only been out three weeks.

It is said that Pittsburgh will be on the Mutual Circuit very shortly, but just what house the shows will play in that city could not be learned last week, as there are two the circuit can select from.

By placing Pittsburgh back on the circuit, the lay off week between Baltimore and Louisville will be closed in, thus giving the circuit but one lay off week, which is in the East. This week will be filled in, however, very shortly, according to President Krauss, who stated in the office of the circuit last Saturday that there are two large cities in New England who want to play the Mutual Circuit shows and there is no doubt but that they will both come in.

Houses that have been playing the Shubert Units, it is said, have been offered to the circuit recently and several Unit show owners have offered to place their shows on the Mutual Circuit.

S. W. Manheim, of Cleveland, is making arrangements to place the week of one-nighters through Ohio back on the circuit and this is liable to happen in the next week or so.

Reports coming into the office of the circuit state that the business last week at the Gayety, Louisville, was very good and better than when the Columbia shows played the house earlier in the season.

The People's, Cincinnati, opened Sunday with "Heads Up." The "Jazz Babies" will play the house next week, jumping down from the Band Box, Cleveland.

The censors will keep a close watch on the shows, one of the things that will be watched being the material. The shows will not be allowed to use bits and numbers that are used in shows at least six weeks ahead. Another important thing will be the chorus girls; the shows must have young and good lookers, and they will have to be good dancers.

MIDNIGHT SHOWS AT PARK

For the past few weeks a number of professionals have attended the midnight performance at the Park Music Hall on Thursday nights. Last Thursday night an array of talent from Broadway was on hand and each did a little turn. Those who appeared were, according to Billy Minsky, Bee Palmer, George Mayo, Claire Devine, Frank Fay, Lillian Show, Morton and Russell, Nat Morton and Margaret Young.

"HELLO, GOOD TIMES," FAST AND CLEVER, IS FINE SHOW

"Hello, Good Times," a corking good title, and it covers the show it represents in all it says.

"Hello, Good Times" is at the Columbia this week and is another of those shows that preceding it came the news that it was not a good show. We might say that the one who started this report should have his head examined, as it is, to our way of thinking, as pleasing an entertainment as one would care to see.

It's not a "bit" show, it is a real good comedy, with a story running through it, that keeps the interest of the audience and at the same time has them laughing. It also has good specialties, pretty girls, beautiful costumes, scenery and electrical effects far above the average.

In Nat (Chick) Haines, who is featured, burlesque has another new face, and the show, a comedian of unusual merit. Not since the time of Bert Baker have we seen a comedian of this type. He uses no make-up to make him funny, he is naturally so. Haines will become a big favorite in this branch of the show business; anyone, in fact, who can make you laugh becomes so.

Vic Plant is on the programme as Charles Ponroy. We can't understand this, but Plant evidently has his reasons for it. He should not be ashamed of his part, however, as he really stands out opposite Haines. He is doing his Hebrew comedy role and it is very amusing. Both he and Haines are not alone comedians but are actors as well.

Wenn Miller, a clean cut singing and dancing juvenile, is seen to advantage in numbers and in the scenes. Miller can sing and he puts a number over; he can read lines and is a dandy dancer. He classes with the best juveniles we have seen at the Columbia this season.

Jimmy Slater does a bell hop in the first part and does it well. He works "straight" in the burlesque and carries himself very nicely.

Lew Rice has a small part, doing very well, but gives an excellent account of himself in his specialty.

Louise Wright playing the role of Haines' wife, proves a great foil to the comedian, in the manner in which she works up the comedy scenes. Miss Wright can also put a number over.

Fay Tunis portrays a French role exceptionally well. Her acting of the part and her French accent is unusually clever; it is not overdone. She also proves herself some "vamp." Her costumes are real Frenchy and attractive.

Pearl Briggs, a dainty soubrette who has improved a hundred percent since we saw her last season, has a good part in the show and handles it well. She is a shapely little person who can dance and get the best out of a number. Her dresses are pretty.

"Hello, Good Times" has a different opening than usually seen. Miller is on the stage alone, singing; the chorus comes on during the chorus of the song.

Plant and Miller then have a comedy scene they get over, although it runs a trifle long.

Miller and Miss Briggs sing "Honey Bunch" very well and put it over.

The "drinking" scene between Haines and Miss Tunis is amusing and it was well done.

Lew Rice in his specialty in one went over very well. He opened playing a one string violin and then went into an eccentric dance. Rice does both well; in fact they liked him so much Monday afternoon, he was called upon to do more.

Haines and Miss Tunis in a duet singing "I Love My Wife" won favor. They took several encores.

The "stateroom" scene in the second act was one of the big comedy scenes of the show. Haines and all the other principals appeared in it.

Dick Hahn and Pearl Briggs in their specialty in one went over big. Their offering comprises singing, dancing and ukulele playing. The act is fast, they do some dandy "hoofing" and put their songs over. It's a corking good act and it went big.

Miss Wright followed with a singing specialty in which she scored with two numbers and finished with a neat eccentric dance.

"Hello, Good Times" is a fine comedy; it has a good cast and catchy numbers. It's a show that should please all. SID.

"RADIO GIRLS" MISSES READING

READING, Pa., Nov. 4.—Sim Williams "Radio Girls" will not play this city Wednesday, due to the fact that the Masonic Order that owns the house will use it for their affairs. Reading is on the Penn Circuit of one nighters playing the Columbia Circuit.

Lew Talbort, owner of "Wine, Woman and Song," who played here last week, stated that the Penn Circuit would no doubt be dropped shortly, as few of the towns other than this city are doing any business. He said that Lancaster and Williamsport had already closed.

DRAMATIC and MUSICAL

"SIX CHARACTERS" NOVELTY PLAY AT THE PRINCESS

"SIX CHARACTERS IN SEARCH OF AN AUTHOR," a play translated from the Italian of Luigi Pirandello, by Edward Storer and presented by Brock Pemberton at the Princess Theatre, Tuesday evening, October 31, 1922.

CAST

Characters in Play to be Written.

Father	Moffatt Johnston
Mother	Margaret Wycherly
Stepdaughter	Florence Eldridge
Son	Dwight Frye
Boy	Ashley Buck
Little Girl	Constance Lusby
Mme. Pace (evoked)	Ida Fitzhugh

Members of the Company.

Manager	Ernest Cossart
Leading Man	Fred House
Leading Lady	Eleanor Woodruff
Juvenile	Elliot Cabot
Ingenue	Kathaleen Graham
Character Woman	Maud Sinclair
Third Actor	Jack Armory
Fourth Actor	William T. Hays
Third Actress	Leona Keefer
Fourth Actress	Blanche Gervais
Fifth Actress	Katherine Atkinson
Stage Manager	Russell Morrison
Property Man	John Saunders

With a more or less searching scrutiny into the thoughts that motivate theatrical producers and performers, Pirandello's play, "Six Characters In Search of An Author," which might be described as an essay on the stage, opened at the Princess Theatre, Tuesday night. The conclusion that the dramatist seems to reach is that an audience does not wish a play to be the mirror held up to nature but wishes nature to be a mirror held up to the play.

Briefly, the story, with a foreword in the program, is about as follows: "The author has created his six characters and imagined for them a situation of poignant intensity." He doubts whether the characters or the theatre are adequate to the situation and abandons them. During the rehearsal of a new play on the stage of a theatre, the six characters enter and the father demands a hearing. The manager asks to look at the script of the play which they plan to do, and the father declares that he has none, that the play is "in us."

The rehearsing actors then step back and let the father and his family act the story of their lives. The drama is thrilling and depicts the tragedy of the father, his discarded wife, his son, and the woman's three illegitimate children. After years of separation they become re-united through an incident that is thrillingly terrible. The father has met the illegitimate daughter in an alleged millinery shop, but which in reality is a house of ill fame which caters to the wealthy class. Here the father meets the illegitimate daughter and in the midst of their first affair is discovered by the mother, his discarded wife.

He takes the entire family home and here an attempt to live together happily is attempted but which naturally ends in a tragedy.

The quick changes from fantasy to tragedy and back again are difficult to cope with but the excellent cast handles them more than adequately. Moffatt Johnson, as the father, Florence Eldridge, as the daughter, and Ernest Cossart as the manager stand out strongly. Fred House has a small part of which he makes much.

The play was originally produced in Italy about a year ago, since then it has been seen in other foreign countries, where it has been well received due largely to its novelty. London, in particular, was particularly pleased with the production, which in these days of unusual plays is entitled to a high place in the mystery, novelty class.

Jose Rubin has been given the male lead in "Gringo," a forthcoming production by Guthrie MacClintic.

"GRINGO" COMING IN

"Gringo," a drama dealing with sociological matters as viewed differently by Mexicans and Americans, is to be produced in New York, November 29, by Guthrie MacClintic, and is now being cast. The play is the work of Miss E. Treadwell, a new author, who has lived in Mexico and other Latin-American countries.

"WORLD WE LIVE IN" INTERESTING NOVELTY AT THE JOLSON

"THE WORLD WE LIVE IN," a play in a prelude, three acts, and an epilogue from the Czechoslovakian of Josef and Karel Capek, adapted by Owen Davis. Produced at Jolson's Fifty-ninth Street Theatre, Tuesday evening, October 31.

CAST

The Vagrant	Robert Edeson
The Professor	N. St. Clair Hales
Apatura Iris	Beatrice Maude
Apatura Clythia	Lola Adler
Felix	Kenneth MacKenna
Victor	Rex Kendrick
Otakar	Etienne Girardot
Chrysalis	Mary Blair
Male Beetle	Scott Cooper
Female Bettle	Jane Corcoran
Another Male Beetle	Paul Irving
Ichneumon Fly	Edgar Norton
Its Larva	Grace Dougherty
Male Cricket	Vinton Freedley
Female Cricket	Jill Middleton
Parasite	Jasper Deeter
Blind Ant	Paul Irving
Dictator	John Ward
Head of General Staff	N. St. Clair Hales
Commander in Chief of Yellow Ants	Kenneth MacKenna
Inventor	James Difley
Quartermaster	Orrin T. Burke
Journalist	Robert Lawler
War Worker	May Hopkins
Bond Salesman	Harold McGee
Telegrapher	James Kinney
Messenger	Seldon Bennett
Woodcutter	Henry Mortimer
A Woman	Susan Steele
A Baby	Ann Martin

"The World We Live In." is apparently a by-product of the late war, with typical Slav pessimism asking the age-old question "What's the Use." In effort to show what a small and terrible universe we live in, the Capek brothers, plus Owen Davis have achieved an uneven spectacle, putting insects in the place of those that people the world, and let them put on a satirical travesty. The absolute novelty of the piece alone, makes it worth seeing.

In gorgeous sets designed by Lee Simonson, the butterflies are the first of the insects to make their appearance. This is somewhat like a Winter Garden show for all that. They represent the wastrels of the world, and other triflers. Later the beetle, the preying mantis, etc., come on, killing and eating their prey. The insects in this scene practice murder and other crimes for no other reason than that they like to do it, and sometimes for selfish gain.

The biggest act of the show, the third, depicting the industrious ants, running their perfect state, finally resulting in a terrible war for possession of a strip of ground between two blades of grass is one of most unusual scenes ever shown on the stage. Likened to the Prussians, the ants put on a war that had every detail possible including war-correspondents, bond salesmen and Wall Street money men who were supposed to be partly responsible for the conflict. In this analagous vein ran most of the show.

Apparently William A. Brady has at last something that promises to develop into a hit. The fault that seemed to be prevalent was the faulty diction of many in the large cast. The cast and play being such, it would hardly be fair to mention any of the players for it is not the kind of a show where individual honors may be achieved. However, here and there some excellent work stood out. On the whole the production is splendidly staged.

"SEVENTH HEAVEN" AT THE BOOTH IS FINELY PLAYED

"SEVENTH HEAVEN," a play by Austin Strong. Produced at the Booth Theatre on Monday evening, October 30.

CAST

Boul'	Hubert Druce
The Rat	Fred Holloway
Arlette	Beatrice Noyes
Maximilian Gobin	Alfred Kappeler
Nana	Marion Kerby
Recan	Bernard Thornton
Diane	Helen Menken
Brissac	Frank Morgan
Blonde	Richard Carlyle
Pere Chevillon	William Post
Sergeant of Police	John Clemens
Uncle Georges	Harry Forsman
Aunt Valentine	Isabel West
Chico	George Gaul
Lamplighter	Lionel Joseph

While there may be varied opinions regarding the play itself and its poor construction, there is no doubt but that the unusually fine acting of Helen Menken stands out head and shoulders above everything else and so redeems an otherwise mediocre production. The author's "Seventh Heaven," is a garret in the so-called Latin quarter of Paris, its inhabitants being Diane, a pretty and former lady of the streets, and Chico a Parisian sewer employee. Miss Menken plays the part of Diane and George Gaul the part of the sewer man.

In the garret may be seen the couple who love each other as all French couples are supposed do to, for Parisians are ardent of heart. The atmosphere however, was at times far from being convincing, although Miss Menken and Gaul handled their respective roles wonderfully well. Having risen from the street to a happy home with the aid of love, things went along nicely until war was declared and the "Seventh Heaven" of Diane and Chico is rudely interrupted. Miss Menken is at her best when there is a situation calling for emotional excitement, which she does in no half-hearted manner. When the soldiers were marching away, Diane was at the window, widely giving way to her love and patriotic frenzy. In other scenes also did Miss Menken create a stir. In another act she was flogged by an older sister who was drunk. Chico himself who went to war was at first reported killed, but through the kindness of Mr. Strong the playwright, Chico finally arrived blind, pale and worn but happy, making a touching scene at the final curtain, covered with confetti.

In addition to Miss Menken and Mr. Gaul, the rest of the cast did very well although the characters they portrayed for the most part were the familiar ones that are supposed to inhabit the Latin quarter.

"THE AWFUL TRUTH" WITH INA CLAIRE IS FINE COMEDY

"THE AWFUL TRUTH," a comedy in three acts by Arthur Richman, presented at Henry Miller's Theatre on Monday evening, September 18, 1922.

CAST

Daniel Leeson	Paul Harvey
Eustace Trent	George K. Barraud
Jayson	Lewis A. Sealy
Lucy Warriner	Ina Claire
Mrs. Leeson	Louise Mackintosh
Josephine Trent	Cora Withespoon
Norman Satterly	Bruce McRae
Celeste	Kyra Alanowa
Rufus Kempster	Raymond Walburn

"The Awful Truth," by Arthur Richman, is one of the first really good comedies which has arrived on Broadway since the beginning of the season. It is an exceedingly smart, clever play, staged most expertly and acted by a company of real artists, including Ina Claire and Bruce McRae, who bring out every good quality of the dialogue, and help the play over its few shallow spots.

Ina Claire is fine as the young divorcee who almost marries again for mere money, and Mr. McRae, as her ex-husband, brings again to the attention of the playgoer the great artistic ability which has already been granted him.

Paul Harvey plays the self-made Oklahoma multi-millionaire; he acts the part perfectly.

The story of "The Awful Truth" concerns the plan of Mrs. Warriner (Ina Claire) to marry for money. She had divorced her husband because on account of business he had neglected her and annoyed her by believing she had been untrue to him. Mr. Warriner (Bruce McRae) still loves her, and, although he really believes she had been unfaithful to him, lies, as he thinks, when he is quizzed as to his ex-wife's chastity by the Oklahoma oil man she is scheduled to marry. Mrs. Warriner hears him stand up for her, and immediately decided to re-marry him again, giving up the chance of being a multi-millionairess.

A fine scene is played by Miss Claire and Mr. McRae in which she convinces the former husband that all his suspicions were unfounded and that instead of ceasing to care for him she had loved him all the while.

NOVEL WAY TO PRODUCE

A new idea in floating stock for a musical production and securing financial backing for same was given a try last week by H. L. Phillips, the columnist, and Harold Orlob, the composer. Both had collaborated on a musical play, "Take A Chance," but lacked the necessary finances to go further with it. They arranged a dinner party at a local resort and sent out invitations to a list of prospects, which included names of those with desires to enter show business one way or another.

The mob came and after partaking of festivities were given a recital of the musical features of the new play as the "piece de resistance" of the evening Promissory notes were distributed and out of the bunch the writers and composer sold enough of stock to encourage putting the piece into rehearsal. Jean Newcomb has been engaged for the leading feminine role.

Th title, while snappy, is not a very encouraging one for the investors.

MISS CREWS TO STAGE PLAYS

Laura Hope Crews, last seen in "Mr. Pim Passes By," has been engaged by George M. Gatts to stage several new plays and to appear in a domestic comedy after January 1. She is directing the new romantic comedy, "Steve," in which Eugene O'Brien is to appear in the title role. Mrs. Thomas Whiffen has been cast for a prominent part.

This will mark Miss Crews' initial bow as a directress of plays.

CONOLLY'S "IRENE" CLOSED

Joseph Conolly's Canadian company of "Irene," which started out five weeks ago, closed last Saturday night. The show had been playing to good business, but internal trouble is said to have caused the curtailment of the run. The company will be brought back to New York this week.

"THE FOOL" IN BOOK FORM

"The Fool," Channing Pollock's play now at the Times Square Theatre, is being novelized and published by Brentanos. The book will be on the stands Dec. 1.

C. T. Davis has been added to the cast that will support Elsie Ferguson in "The Wheel of Life."

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of November 13, 1922

NEW YORK CITY

Palace—Kerr & Weston—Ann Pennington—Van Hoven—Willie Hale & Brother—Powers & Wallace—Wm. Faversham & Co.

Riverside—The Cromwells—Dixie Four—Henry & Moore—May Wirth & Phil—Marion Harris—Mosconi Bros.

Colonial—Pierce & Ryan—Mme. Leitzel—Janet of France—Chic Sales.

Alhambra—Ray & Emma Dean—Vincent Lopez & Orch.—Lew Cooper—Crawford & Broderick—Harry J. Conley—Joe Diskay—R. & W. Roberts.

Royal—The Briants—Miller & Capman—Roth Children—Al & Fannie Stedman—Frances Arms—Around the Corner—Van & Schenck—Lucas & Inez.

81st Street—Joe Cook & Co.—Hartley & Patterson—Alma O'Dair—Alexander & John Smith—The Wonder Seal.

Broadway—Marguerite & Alvarez—Jarrow—Swor Bros.

Jefferson (First Half)—Garcinetti Bros.—Sandy Shaw—Valerie Bergere & Co.—Elida Morris—Rice & Werner. (Second Half)—Archie & Gertie Falls—Jack Little.

Franklin (First Half)—Jack Little—Cecilia Weston & Co.—Tower & Darrell. (Second Half)—The Bartwells—Pressler & Kleiss—Bostock's Riding School.

Regent (First Half)—Aeroplane Girls—Leedum & Gardner—Pressler & Klaiss. (Second Half)—Van Cello & Mary—Elida Morris—Tower & Darrell.

Coliseum (First Half)—Van Cello & Mary—Eddie Foy & Family—Rome & Gaut. (Second Half)—Butler & Parker.

Fordham (First Half)—The Hartwells—Butler & Parker—Bostock's Riding School. (Second Half)—Sandy Shaw—Rome & Gaut.

Hamilton (First Half)—Proswitzka—Blossom Seeley & Co. (Second Half)—Lois Bennett & Co.

BROOKLYN

Orpheum—Gautier's Pony—Boreo—Moss & Frye—Wm. Ebs & Co.

Bushwick—Miss Nihla—Dotson—Gertrude Barnes—Owen McGivney—Marion Murray—B. & B. Wheeler—Wm. & Joe Mandell—The Wager.

Flatbush—Dancing MacDonalds—Espee & Dutton—Ruth Roye—Jessie Busley & Co.—Harry Burns.

Rivera (First Half)—Archie & Gertie Falls—Lois Bennett & Co. (Second Half)—Rice & Werner—Craig Campbell.

Far Rockaway (Second Half)—Garcinetti Bros.—Cecilia Weston & Co.—Valerie Bergere & Co.—Leedam & Gardner—Eddie Foy & Family.

BALTIMORE, MD.

Maryland—Mitty & Tillio—Thank You, Doctor—Rule & O'Brien—Barrett & Cunneen—McIntyres.

BUFFALO, N. Y.

Shea's—The Saytons—Hall, Ermine & Brice—Hawthorne & Cook—Bessie Barriscale & Co.—Haru Onuki—Al Herman—Howard's Ponies.

CINCINNATI, O.

Keith's—Rupert Ingalese—Florence Brady—Lewis & Dody—Johnny Burke—Schictl's Mannikins—Stars of Yesterday.

CLEVELAND, O.

105th Street—Van & Tyson—Howard & Ross—Smith & Barker—Ed Janis & Company.

COLUMBUS, O.

Keith's—Raymond Wilbert—Patrice & Sullivan—Geo. Yoeman & Lizzie—Son Dodger—Cahill & Romaine—Yost & Glady.

DETROIT, MICH.

Temple—Splendit & Partner—Dixie Hamilton—Lang & Blakely—Ju Quon Tai—Marino & Martin—Vadi & Gygi—Eddie Ross—Van & Corbett.

ERIE, PA.

Colonial—Will & Gladys Ahearn—Vasco—Ted & Betty Healy—Lydell & Macey—La Toys Models.

GRAND RAPIDS, MICH.

Empress—Makae Japs—Millard & Marlin—Alice Hamilton—Lafayette's Dogs—Billy Arlington—Vaughn Comfort.

INDIANAPOLIS, IND.

Keith's—Barbette—Leo Donnelly & Co.—Robbine Gordon—Claude & Marion—James Thornton—Eva Shirley & Band.

LOWELL, MASS.

Keith's—Taxi—Bison City Four—May McKay & Sisters—Stone & Hayes—Bert Levy—Sampson & Douglas—The Hartwells.

MONTREAL, CAN.

Princess—The Autumn Trio—Williams & Taylor—Pauline—Moody & Duncan—Lou Tellegen—Will Mahoney—Anita Diaz Monks.

PHILADELPHIA, PA.

Keith's—J. K. Watson—Walters & Walters—Miller & Bradford—Lime Three—Elsie Janis.

PITTSBURGH, PA.

Davis—Bronson & Edwards—Harry Burns & Co.—Demarest & Collette—Billy Sharpe's Revue—Holmes & La Vere—Williams & Taylor.

PORTLAND, ME.

Keith's—The Show Off—Monroe & Grant—Lew Wilson—Faber & Bernett—Green & Parker—Orren & Drew.

PROVIDENCE, R. I.

E. F. Albee—Mr. & Mrs. Spink—Lovenberg Sisters & Neary—Geo. Morton—Rae Welch & Band—Will J. Ward—Raymond Bond—Healy & Cross—Geo. Brown & Co.

QUEBEC

Jack Hedly Trio—Millicent Mower—Harry Antrim—Reddington & Grant.

ROCHESTER, N. Y.

Temple—The Stanleys—Betty Washington—Welch, Mealy & Montrose—Gus Fowler & Co.—Lynn & Howland—Howard & Clark—Seed & Austin—Snow, Columbus & Hocter.

SYRACUSE, N. Y.

Keith's—Canova—Thos. E. Shea Co.—Chas. & Madeline Dunvar—Mel Klee.

TOLEDO, O.

Keith's—Wilbur & Adams—The Awkward Age—Dave Harris & Band—Sybil Vane—Bob Anderson & Pony—Trixie Friganza.

TORONTO, ONT.

Shea's—McCarton & Marrone—Driftwood—Burns & Lynn—Grace Hayes—Joe Browning—The Tan Arakis.

ORPHEUM CIRCUIT
Week of November 12, 1922

CHICAGO, ILL.

Palace—Irene Franklin—Leavitt & Lockwood—Sewell Sisters—Flo Lewis—Three Danoise Sisters—Al. Striker.

State Lake—De Voe & Lloyd—Percival Noel—Bobby Henshaw—Pinto & Boyle—R. E. Ball—Mantell's Mannikins.

DENVER, COLO.

Orpheum—Flashes—Franklin Charles—Yorke & King—Herbert & Dare—Florine & Co.—Smith & Strong—Fisher & Gilmore.

DES MOINES, IOWA

Orpheum—Mme. Doree's Operalogue—Wilfred Clark—Alexandria—Billy Beard—Jessie Reed—El Rey Sisters—Leon & Co.—Scanlon, Deno & Scanlon—Langford & Fredericks.

DULUTH, MINN.

Orpheum—Elly—Hughes & Debrow—Tango Shoes—Liddell & Gibson—W. C. Kelly—Bird Cabaret.

KANSAS CITY, MO.

Orpheum—Hanako Japs—Dave Roth—Anderson & Burt—Armstrong & Phelps—Valand Gamble—Anatol Friedland—Billy Dale—Beth Berle.

Main Street—Clinton Sisters—Rita Gould—Dorothea Sadlier—"Let's Go" Company—Roscoe Ails—Selbini & Grovini.

LINCOLN, NEB.

Orpheum—Rae Samuels—Al. K. Hall—Sully & Houghton—Family Ford—Mme. Herrmann—Ramsdells & Deyo—Magyfys.

LOS ANGELES, CAL.

Orpheum—Cressy & Dayne—Bailey & Cowan—Faber & McGowan—Silson Aubrey Trio—Harry Watson—Glean & Jenkins—Bronson & Baldwin—Bessie Clifford.

Hill Street—Frawley & Louise—Hector—Kennedy & Berle—Bessie Clifford—J. & N. Olms.

MEMPHIS, TENN.

Orpheum—The Storm—Harriet Rempel—Four Camerons—Kane & Herman—Osborne Trio.

MILWAUKEE, WIS.

Palace—Langford & Fredericks—Bill, Genevieve & Walters.

MINNEAPOLIS, MINN.

Hennepin—Mallia Bart—J. B. Hymer—Edith Clifford—Barclay & Chain—Marmein Sisters—Baxley & Porter—Princess Wahletka.

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NEW ORLEANS, LA.

Orpheum—Mildred Harris—Wilton Sisters—Five Musical Monarchs—Edith V. Clasper—Miller & Mack—Spencers & Williams—Tuscano Bros.

OAKLAND, CAL.

Orpheum—Victor Moore—Leo Beers—Jack Norton—Jack George—Adolphus—Lawton—Novelty Clintons—Gretta Ardine.

OMAHA, NEB.

Orpheum—H. B. Walthall—Bekefi Dancers—I. M. Chadwick & Dad—Ernest Hiatt—Peggy Bremen—Olson—Johnson—Jessie Reed.

PORTLAND, OREGON

Orpheum—Henry Santry—H. & A. Seymour—D. D. H.—Letter Writer—Royal Gascoignes—Meehan's Dogs—Grace Doro.

SACRAMENTO AND FRESNO, CAL.

Orpheum—Morgan Dancers—Billy Glason—McCarthy Sisters—Claudia Coleman—Gordon & Day—Chandon Trio—Belle Montrose.

ST. LOUIS, MO.

Orpheum—Gus. Edwards—Jones & Jones—Rubin & Hall—Show Off—Niobe—Tom. Smith—Fifer Bros. & Sisters.

ST. PAUL, MINN.

Orpheum—Snell & Vernon—Middleton & Spellmeyer—Quixey Four—Hallen & Russell—Eddie Leonard—Cook, Mortimer & Harvey—Duci de Kerekjarto.

SALT LAKE CITY, UTAH

Orpheum—Creole Fashion Plate—Swartz & Clifford—Bankhoff & Co.—Simpson & Dean—Senator Ford—Roxy La Rocca—Korali Bros.

SAN FRANCISCO, CAL.

Orpheum—Williams & Wolfus—Morton & Glass—Foley & La Tour—Bill Robinson—McDevitt, K. & Quinn—Galietti & Kokin—V. & E. Stanton—Hyams & McIntyre.

Golden Gate—Babcock & Dolly—Weaver & Weaver—Hyams & McIntyre—Adolphus—Stewart Sisters.

SEATTLE, WASH.

Orpheum—Dr. Thompson—Burke & Durkin—Dooley & Sales—Pearson, New & Pearson—Andrieff Trio—Rose Ellis & Rose—Hackett & Delmar.

SIOUX CITY, IOWA

Orpheum—Jack Haley—Seymour & Jeanette—Princess Wahletka—Lew Dockstader—Johnny Singer & Girls—Hughie Clark—Mme. Doree's Celebrities—Bert Fitzgibbon—Ishakawa Bros.

VANCOUVER, B. C.

Orpheum—McKay & Ardine—Little Billy—Neal Abel—Juggling Nelsons—Parlor Bedroom and Bath—Conlin & Glass—McRae & Clegg—Perone & Oliver.

WINNIPEG, MAN.

Orpheum—Dugan & Raymond—Bobby Folsom—Bernard & Garry—Wayne & Warren—Jim McWilliams—De Witt, Burns & Torrence—La Florine.

PANTAGES CIRCUIT
Week of November 13, 1922

MINNEAPOLIS, MINN.

The Gladiators—Wilson & Addie—Carlyle & Lamal—MacFarland Sisters—Walter Brower—Choy Ling Foo.

WINNIPEG, MAN.

Nelson's Cats—McCormack & Winchell—Howard & E. Chase—Weston & Eline—Bits & Pieces.

REGINA AND SASKATOON

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Havemann's Lions.

TRAVEL

Leach Walling Trio—Kaufman & Lillian—Charanoff—Morgan & Gray—Cecil Cunningham—Byron Brothers.

SPOKANE, WASH.

Alexander Bros. & Evelyn—Maude Earle—Ridiccolo Ricco—Ben Turpin—Britt Wood—Blake's Mules.

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SEATTLE, WASH.

Weldonas—Buddy Walker—Chisholm & Breen—Bronson & Rennie—Great Blackstone.

VANCOUVER, B. C.

Lillian's Dogs—Farrel & Hatch—Tollman Revue—Great Maurice—Bensie & Baird—Little Pippifax.

TACOMA, WASH.

Three Avollos—Hanson & Burton Sisters—Joe Bernard & Co.—Three LeGrohs—DeMichelle Bros.—Four Ortons.

PORTLAND, ORE.

Daley, Mac & Daley—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigoletto Brothers.

TRAVEL

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Saussman & Sloan—Prosper & Merritt.

SAN FRANCISCO, CAL.

Selma Braatz—Briere & King—Clifford Wayne—Kluting's Animals—Sidney & Styne—Kajiyama.

OAKLAND, CAL.

Burt Shepherd—Fargo & Richards—Billy Kelly Revue—Officer Vokes & Don—Five Lameys—Welderson Sisters.

LOS ANGELES, CAL.

Kitamura Japs—Maybelle Phillips—Parlo & Archer—Abbott & White—Earle Fuller's Band—Golden Bird.

SAN DIEGO, CAL.

Jean and Valjean—Ross & Edwards—Florette Jeffrie—Fate—Rives & Arnold—Larry Harkens.

LONG BEACH, CAL.

Carson & Kane—Goetz & Duffy—Billy Swede Hall—Robinson & Pierce—Alexander the Great.

SALT LAKE CITY, UTAH

Juggling Nelson—Tyler & Crollus—Ross Wyse & Co.—Stepping Some—Page, Hack & Mack.

OGDEN, UTAH

Four Roses—Hudson & Jones—Davis & McCoy—Robin Adair & Co.—Twenty Minutes in Chinatown.

REDUCE YOUR WEIGHT, write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

DENVER, COLO.

Wilfred DuBois—Marion Claire—Valentine Vox—Johnny Marvin—Fein & Tennyson—Rigdon Dancers.

COLORADO SPRINGS AND PUEBLO, COLO.

Samsted & Marion—Conn & Hart—Green & Dunbar—Brower Trio—Monroe Salisbury—Four Bonesettis.

OMAHA, NEB.

Page & Green—Fulton & Burt—Al. Jennings—Walter Weens—Gallarini Sisters—Delmore & Lee.

KANSAS CITY, MO.

Gordon Wilde—Ward & King—Indoor Sports—Bob Willis—Lorner Sisters—Artists in Miniature.

MEMPHIS, TENN.

Crane Sisters—Caledonian Four—Willard Mack—Willard Jarvis' Revue.

POLI CIRCUIT
Week of November 6, 1922

BRIDGEPORT, CONN.

B. A. Rolfe's Revue.

NEW HAVEN, CONN.

Palace (Second Half)—Le Roy Bros.—Jennings & Melba—"Marry Me"—Finley & Hill—Melody & Steps.

HARTFORD, CONN.

Capital (Second Half)—Girlie & Her Dandies—Janet of France—Reynolds Donegan Co.—Pisano & Landau—Clark & Bergman.

SCRANTON, PA.

Poli's (Second Half)—Esther Trio—James Cullen—Reilly & Rogers—Jack Clifford Co.—Fifty Miles from Broadway.

SPRINGFIELD, MASS.

Palace (Second Half)—Potter & Gamble—Harry Watkins—Gladys Corell Co.—Mack & Lane—Vincent Lopez Band.

WATERBURY, CONN.

Palace (Second Half)—Driscoll & Perry—Eileen—Whalen & McShane—Frank Van Hoven.

WILKES-BARRE, PA.

Poli's (Second Half)—The Rooneys—Jerome & Albright—In the Subway—Eddie Miller—Maurice Golden Co.

WORCESTER, MASS.

Poli's (Second Half)—Four Rubini Sisters—Taylor, Howard & Them—Little Cinderella—Coogan & Casey.

F. F. PROCTOR
Week of November 6, 1922

NEW YORK CITY

Fifth Ave. (Second Ave.)—Moss & Frye—Dooley & Story—Strassel's Seals—Buckridge & Casey Co.—Frank Farron.

23rd St. (Second Half)—Jack Joyce—Hugh Herbert Co.—Hill & Dexter—Winifred & Brown—Ruch Sisters.

58th St. (Second Half)—Booth & Nina—From Earth to Moon—John R. Golden—Polly Moran—Lowe & Stella.

125th St. (Second Half)—Oxford Four—Harry DeVora Trio—Zemater & Smith—Tom Kelly—Little Cottage.

ALBANY, N. Y.

(Second Half)—Collins & Hill—Clifford & O'Connor—Clare Vincent Co.—Shaw & Lee—Rose & Moon.

ELIZABETH, N. J.

(Second Half)—Three Lordens—Innis & Ryan—Morrissey & Young—Billy Hughes & Co.

MT. VERNON, N. Y.

(Second Half)—Fields & Fink—Ford & Price—Around the Corner—May Wirth Co.—Betty Morgan Co.—Bob Albright—Raymond Bond Co.

NEWARK, N. J.

Allman & Harvey—Mosconi Bros.—Valano Gamble—Vera Gordon Co.—Maude Dooley Co.—Patricola & Townes.

SCHENECTADY, N. Y.

(Second Half)—Stanley & Dorman—Wm. Dornfield—Lewis & Norton—Welcome Inn.

TROY, N. Y.

(Second Half)—The Faynes—Lang & Blakeney—Manning & Hall—Jack Wilson Co.—Rose Review.

YONKERS, N. Y.

(Second Half)—Ledom & Garner—Lew Seymour Co.—Al & Murray Howard.

B. F. KEITH BOOKING EXCHANGE
Week of November 6, 1922

NEW YORK CITY

Jefferson (Second Half)—McLaughlin & Evans—B. G. & Q. P.—Jimmy Lucas—Swor Bros.—B. Granville Co.

Franklin (Second Half)—Espe & Dutton—Elinore & Williams—Capt. Erard—Dancing McDonalds—Hazel Green Band.

Fordham (Second Half)—Henry & Moore—Aero-

(*Continued on page 25*)

FRANK BACON AND NINA FONTAINE
WORLD'S GREATEST DANCING SKATERS
on tour with Barney Gerard's Town Talk.
Miss Fontaine's beautiful oriental dance is one of the hits of the revue.—All papers.

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MAKING HIS HEADQUARTERS IN THE NEW YORK OFFICE, WHERE HE WILL GLADLY GREET OLD FRIENDS AND MAKE NEW ONES. WE TRUST YOU WILL BE AS LOYAL TO JOE IN THE FUTURE AS YOU HAVE BEEN IN THE PAST.

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A PICTURE WITHOUT A FRAME

At the MARK STRAND THEATRE, Brooklyn, week of November 12th

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P.S.—SOME HIT!!! **"A PICTURE WITHOUT A FRAME"—*Hope Hampton***

"RUNAWAY GIRLS" AT THE STAR IS FAST AND CLEVER

In Irving Selig, the management of the "Runaway Girls" has as clever and entertaining tramp comedian as we have seen in a long time. Selig has been doing this comedy character but a short time, the first time we caught him in it was about two years ago; he has developed fast in this short time. He reminds one at times of Billy Orlington, that is, his smile. He is built on the lines of Orlington, too. It is surprising that some Columbia manager has not picked off this young fellow; with a little more developing he will stand out with the best. He is very entertaining in his present show, as we caught him last Thursday night at the Star over in Brooklyn.

Another asset to this show is the prima donna, a most attractive young blonde, direct from the Pacific Coast, Phyllis Carseth. Miss Carseth is versatile; not alone has she an excellent voice, but she knows how to use it; she also dances and is most graceful in all she does. She is clean cut and of the type that we seldom see on this circuit. Her costumes are pleasing to the eye and were selected with care.

Buster Sanborn is the soubrette. Buster is much better than when we saw her last season, she did very well then, but time has improved her considerably. She puts her numbers over with plenty of pep and reads her lines very well. She is a shapely little person and her dresses are pretty.

Rose Lee is in most of the scenes. She works nicely with the comedians and when it comes to putting a jazzy number over she is there.

Milton Lee is doing second comedy and worked very hard through the performance, but seems at times a little nervous, due to the fact evidently that there were about two hundred brother Elks out front, who came all the way down from headquarters to welcome him. Lee is doing a Hebrew comedy role.

Ernest Fisher is doing the straight. Fisher who has made considerable reputation in the past for singing, having one of the best tenor voices in burlesque, was suffering Thursday night with hoarseness which interfered somewhat with his singing. He worked hard, however, with his lines.

Frank Fay, a juvenile, is in many of the bits and scenes, doing characters, putting over numbers and dancing. Which he did very well.

Miss Carseth in one, offered a specialty in which she scored a hit. This talented young lady sang two numbers exceptionally well and finished with a pretty dance, in which she did most gracefully.

In the cabaret scene, Buster Sanborn offered a singing specialty doing one number and she did it well.

Fay followed with a singing and dancing specialty, putting it over.

The "Runaway Girls" is a bit and number show; it is fast and clean, and it went over very well at the star. An improvement could be made in the chorus, however, as few of the girls would create any riot with good looks. SID.

THEATRE PARTY AT MINER'S

Mike Sullivan well known politician in the Bronx was given a large theatre party at Miner's, Bronx Theatre on Monday night of last week by a big social club. The party was booked by Hughy Bernard manager of the theatre. There were two hundred present. After the show a banquet was held at the Criterian Restaurant. The entire company of the "Social Maids" attended the dinner, where several members of the company entertained.

This is but one of the many theatre parties that Manager Bernard has booked at his house.

PARADISE REVUE CLOSES

Percy Elkele's Paradis Revue at Reisenwebers closed Tuesday (Election) night.

ANN PENNINGTON

Theatre—*Coliseum.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*One and three (specials).*

The program at this house didn't mention George White's name, but the producer and star of "Scandals" is generally credited with having staged this act for Miss Pennington's tour in vaudeville, which is to last for several weeks, before the "big little star" (see billing), begins rehearsing in her own show, which Dillingham and White are to produce. With Ann Pennington are the Stewart Sisters (two in number), and an orchestra director.

The bits are programed as "incidents," five of these being done. The first is in one, by the Stewart Sisters, who open with the song "She's Just A Baby," done in fairly good harmony. The number introduces a "baby" with a special set in three—a rather plump baby who can spare some of the plumpness, but still a "baby," attired in rompers. A song and dance followed. The Sisters filled in again with two published numbers, following which Miss Pennington did the best number in the act, billed as the "Piano Doll," this being a bit which she has done in the past with one of George White's "Scandals." In this number, she dances atop of a white mechanical piano, which plays the music for her dance, which consists for the most part of tap work and was a big hit.

The Stewarts offered a "South Sea" song with a dance, and were joined by Pennington, who soloed in dancing, and finished the number with all dancing. "Baby Patter" was the billing of the last number, consisting of the girls talking in rhythm while Pennington did tap dancing, to the time of patter. J. H.

STATE LAKE

(Chicago)

Rialto and Lamont opened the show with a hodge-podge of acrobatic juggling, comedy and music. They present their offering in good style and went over very well.

Du For Brothers held down the second spot with songs and clever dancing. The boys work hard and deserve all the applause that they receive.

Anderson and Graves have a very novel and interesting act. They present their chatter from a three-room flat in a dirigible baloon, which setting gives them ample opportunity to deliver some clever comedy. They go over with a bang.

Elizabeth Murray, a well known delineator of chracter songs and stories, did just what was expected of her, and stopped the show singing her coon songs as only she can sing them.

Mrs. Sidney Drew followed with her act "Pre-Destination," and was warmly received. The sketch, in which she is assisted by another woman and a man, one playing the part of her husband and the other his companion, was well acted and handed out a number of laughs. The wife invites the other woman to the house, and while hubby is present straightens out the tangle in a most ingenious manner.

George Austin Moore was the second on the bill to offer negro songs and stories. They were well done, however, and the nut song at the close of the performance gathered for him considerable applause.

A Study in Sculpture proved to be up to the standard of acts of this kind, closing the show to a house that was practically intact. R. E. R.

MILTON LEE CLOSES

Milton Lee, Hebrew Comedian with the "Runaway Girls," closes with the show this week at the Empire, Hoboken. Charles Lane, a "Dutch" comedian, takes his place. Lee is going back into vaudeville.

KELLY FOR "RUNAWAY GIRLS"

Mike Kelly joins the "Runaway Girls" at the Gayety, Brooklyn, next week. He will take Ernest Fisher's place, who will close with the show at that house.

Back to Broadway

It's a wonderful feeling to get back to Broadway, to meet old friends, to stroll along this street of streets, familiar and friendly . . . And there is your shoeshop where a welcome always awaits you, not to mention the ever lovelier styles that are Broadway's best! It's good to get back from the road.

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STARS OF BURLESQUE

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FRANCES MEADOWS

AT THE MOULIN ROUGE CHICAGO

INGENUE

GLADYS JACKSON

LENA DALY AND BROADWAY BREVITIES

PRIMA DONNA

BERNICE LA BARR

LENA DALEY AND BROADWAY BREVITIES

CROONY BLUES GIRL NEW THIS SEASON IN BURLESQUE

GAIL BANDELL

BUT WATCH ME WITH PECK AND KOLB FOLLIES AND SCANDALS

BEST DRESSED STRAIGHT MAN IN BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND DANCING INGENUE

PECK AND KOLB'S NEW SHOW—HIPPITY HOP

OMIKSE CIMOC

ERNIE MACK

WORKING? YES WITH PECK AND KOLB'S FOLLIES AND SCANDALS

PRIMA DONNA

ALICE CARMEN

SIM WILLIAMS' RADIO GIRLS THANKS TO SIM WILLIAMS AND BILLY GILBERT

PRIMA DONNA

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MORETTE SISTERS

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C-L-E-O-R-A

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ECCENTRIC AND CHARACTER COMEDIAN

BILLY WALLACE

BILLY K. WELLS' BUBBLE BUBBLE

ART

Powers and Perry

IRENE

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Germaine and Annetta soubrette and ingenue

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doing French Singing and Dancing Specialty with Town Scandals

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First season in burlesque late with Fanchon and Marco Show

PHYLLIS CARSETH

Youngest Prima Donna in burlesque with Jules Michael Runaway Girls

DANCER

Florence De Vere

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VAUDEVILLE BILLS

(Continued from page 21)

plane Girls—Wayburn's Dancing Dozens—Marion Murray Co.—Al Wohlman.

Hamilton (Second Half)—Lillian Hearne Co.—M. Diamond Co.—Versatile Sextette.

Coliseum (Second Half)—Ben Bern Band—Palerino's Dogs—Handers & Millis.

Regent (Second Half)—Sarah Padden Co.—Jack Goldie—Burns & Wilson—Margaret & Alvarez—Will J. Ward.

BROOKLYN, N. Y.

Rivera (Second Half)—Hal Johnson Co.—Four Fords—King & Gordon—Dixie Four—Jos. K. Watson.

Flatbush—L. & H. Ziegler—Bert & B. Wheeler—Elida Morris—Myers & Hanneford—Ed Foy & Family—Castleton & Mack.

Greenpoint (Second Half)—Harry Von Tilzer—Norvelles—Adams & Griffin—Ring Tangle—Rose Bennett.

Prospect (Second Half)—Carroll & O'Rourke—Follies of 1922—Watts & Hawley—Rome & Gaut.

Henderson's, Coney Island (Second Half)—George & R. Perry—Lytell & Fant—Ben Welch—Martha Pryor—Parisian Trio.

Far Rockaway (Second Half)—Cunningham & Bennett—Butler & Parker—Healey & Cross—Willie Hale Co.

ALLENTOWN, PA.

Orpheum (Second Half)—Gautier's Toy Shop—Kelly & Drake—Marriage vs. Divorce—Stanley & Birnes—Anderson & Yvel.

ALTOONA, PA.

Orpheum (Second Half)—Lady Sen Mei—Le Maire Jones Co.—Moore & Freed—Gordon & Ricca.

AMSTERDAM, N. Y.

Stanley & Dorman—H. & J. Farnum—Jeanette Childs—Sabbott & Brooks—Kramer & Griffin—Doctor Shop.

Rialto (Second Half)—Mella & Briun—Mattyle Lippard Co.—Grey & Old Rose—Pierce & Ryan—Stars of Yesterday.

ASBURY PARK, N. J.

(Second Half)—Four Readings—Geo. Morton.

AUBURN, N. Y.

Jefferson (Second Half)—Uyeda Japs—Haney & Morgan—Pierce & Ryan—From Earth to Moon.

BANGOR, ME.

Bijou (Second Half)—Mazie Lunette—Harry White—Boothby & Everdeen—Royal Dances—Thornton & King—Bally Hoo Trio.

BAYONNE, N. J.

(Second Half)—Flying Henrys—Hall & Shapiro—Hometown Follies.

BINGHAMTON, N. Y.

(Second Half)—The Newmans—Sabbott & Brooks—Dan Sherman Co.—Mel Klee.

BOSTON, MASS.

Boston—Nathane & Sully—Libonati—Howard & Sadler—Class, Manning & Class—Lewis & Rogers.

Scollay Sq.—Five Avalons—Biglow & Clinton—Hello Wife—Blanche & J. Creighton—Bi-Ba-Bo.

Washington St.—Fiske & Lloyd—Bender & Armstrong—Mildred Andre & Girls—Bloom & Sherman—Creations.

Howard—Geo. & Lilly Garden—Paul Nolan Co.—Casey & Warren.

BRADFORD, PA.

(Second Half)—Thomas & Frederick Sisters—Alf Grant—Mullen & Francis—Canton Five.

BROCKTON, MASS.

Strand (Second Half)—Dong Long Gue—Mack & Stanton—Shone & Squires—Princeton Five.

CAMBRIDGE, MASS.

Gordon's—Three Renards—Ulis & Lee—Dunbar & Turner—Fedestrianism—Jack Kennedy.

CANTON, O.

Girl in the Moon—John Geiger—Wm. Edmonds Co.—Dan Fitch Co.—Chas. Keating—Three Falcons.

CHESTER, PA.

Adgement (Second Half)—Great Johnson—Kennedy & Kramer—Bryant & Stewart—Davis & Darnell—Barrett & Cunneen—Fred V. Bowers Co.

CLARKSBURG, W. VA.

(Second Half)—William Sisto—Awkward Age—Texas Comedy Four—Danny Dugan Co.

EASTON, PA.

Able Opera House (Second Half)—Reilly, Feeney & Reilly—Indian Reveries—Kirk & Harris—Bowers, Walters & Crooker.

ELMIRA, N. Y.

(Second Half)—Hal Springford—Drew & Valli—Yaphankers.

FAIRMONT, W. VA.

(Second Half)—Stillwell & Fraser—Gene Oliver Co.—Four Bell Hops.

FALL RIVER, MASS.

Empire (Second Half)—Little Yosi—Besser & Irwin—Carol Girls—Zuhn & Dreiss.

FITCHBURG, MASS.

Cummings (Second Half)—Reed & Selman—Ulis & Lee—Dunbar & Turner—Pedestrianism—Jack Kennedy.

GLOVERSVILLE, N. Y.

(Second Half)—Joe & Agnes Reilly—Murray Bennett—Jack Martin Co.—Al Fields Co.—Fern, Bigelow & King.

GREENSBURG, PA.

(Second Half)—Murray & Alma—Ned Nestor—Pauli Goss—Loray.

HAVERHILL, MASS.

(Second Half)—Barto & Melvin—Princess Winona—Hugh Emmett Co.—Cooper & Ricardo—Phina & Picks.

HAZELTON, PA.

(Second Half)—Morton & Brown—Ben Smith—Denno Sisters, Thibault & Cody.

HOLYOKE, MASS.

(Second Half)—Furman & Evans—Gerald Griffith Co.—Walmsley & Keating—Kavanaugh & Everett.

HARRISBURG, PA.

Majestic (Second Half)—Mora & Reckless Duo—Paynton & Ward—Van & C. Avery—Jans & Whalen—Click Click.

ITHACA, N. Y.

(Second Half)—Radium Visions—Peggy Brooks—Burns & Francis—King & Irwin—Gladys Delmar & Band.

JAMESTOWN, N. Y.

(Second Half)—Crane, May & Crane—Clifton & Deren—Empire State Seven.

JERSEY CITY, N. J.

Petticoat Minstrels—Overholt & Young—Wallace & Claude—Chief Tenderloin—Ada M. Howard—Edland & Blair.

JOHNSTOWN-PITTSBURGH

Frazer's Highlanders—Favorites of Past—Alf. Ripon—Coffman & Cardo.

PITTSBURGH-JOHNSTOWN

Chas. Rogers Co.—Adelaide Bell Co.—Stone & Francis—Margaret Tyler—Sweet & Hill.

LANCASTER, PA.

(Second Half)—John LeClair—Austin & Delaney—Mabel Burke Co.

LAWRENCE, MASS.

Empire (Second Half)—Barnold's Dogs—Dorothy Ramer—Berrick & Hart—Moran & Mack—Boy & Boyer.

LEWISTON, ME.

Music Hall (Second Half)—De Alma—Arch & Veeda—Marshall Montgomery—Snow & Narine—The Wells.

LONG BRANCH, N. J.

(Second Half)—Golden Gate Trio—Margaret Ford—Dunham & O'Malley—Four Readings.

LYNN, MASS.

Olympia (Second Half)—Winton Bros.—Victoria Herbert—Jimmy Lucas—A Night in Spain.

MANCHESTER, N. H.

Palace (Second Half)—Gold & Edwards—Carlton & Bellew—Two Rozellas—Lew Brice—Kate & Wiley.

McKEESPORT, PA.

(Second Half)—Samarof & Sonia—Chas. Martin—Howard & Ross—Holliday & Willette—Maggie Clifton Co.

MIDDLETOWN, N. Y.

Morris & Obey—Chamberlain & Bell—Eddie White—Bohemian Trio—Arthur Whitelaw—Broadway Kiddie Revue—Bernard & Betz.

MONTREAL, CAN.

Imperial—Jack Hedley Trio—Harry Antrim—McCart & Bradford—Millicent Mower—Brown & Barrows—Franklin & Hall.

MORRISTOWN, N. J.

(Second Half)—Petty Larceny—Van & Vernon—Boyle & Brennan—Silva Braun.

NEW BEDFORD, MASS.

Olympia (Second Half)—Story & Clark—Are You Married?—Morgan & Binder—Mabel McCane Co.

NEW BRITAIN, CONN.

(Second Half)—Cleo & Thomas—Harold Kennedy—Six Sheiks of Araby.

NEW BRUNSWICK, N. J.

Rekoma—Holland & Odon—Stolen Sweets—Bobby Randall—30 Pink Toes.

State (Second Half)—Geo. Morton—Delandy & Keller—Jean Sothern—Rosmond Johnson Co.

NEW LONDON, CONN.

(Second Half)—Joe Armstrong—Jewels Blair Co.—Furman & Evans—Kanazawa Japs—Downey & Claridge—Three Brown Girls.

NEWPORT, R. I.

(Second Half)—Les Kelliors—Meehan & Newman—Bond & Wilson Co.—Crafts & Haley—Jeannette & H. Shields.

NORWICH, CONN.

(Second Half)—Bernard & Betz—Stanley & Stevens—Jules Blake Co.—Wilber Held.

PASSAIC, N. J.

(Second Half)—Adonis—Dewitt & Robinson—Garry & Baldi—Hank Brown Co.—Come Right In.

PATERSON, N. J.

(Second Half)—Gary Owens—Lanigan & Haley—Strong & Mann—Smile.

PHILADELPHIA, PA.

Keystone—Redford & Winchester—El Cleve—Dalton & Craig—Ward Bros.—Curio Shop.

Germantown—Three Whirlwinds—Morris & Shaw—Tracey & McBride—Oscar Lorraine—Thank You, Doctor—Stella Mayhew—White, Black & Useless.

Wm. Penn (Second Half)—Corell, Leona & Zippy—Nan Traveline—Briscoe & Rauh—The Diamonds—Stolen Sweets.

PITTSBURGH, PA.

Lew Hofman—Linder & Star—Toyland Fillies—Frank Salero—Honodee Troupe—Dorothy Doyle—Cooper & Lacey—Salle & Robles.

PITTSFIELD, MASS.

(Second Half)—Hightower Jones—Violet & Lois—Ruth Davis—Lieut. Thetion Co.

QUEBEC, CANADA

(Second Half)—Frank & Ethel Carman—Musical Bramins—Todeska & Todeska—Bertha Sunshine.

ROCKVILLE CENTRE, L. I.

(Second Half)—Reeder & Dean—Mack & Reading—Arthur Whitelaw.

SARATOGA, N. Y.

(Second Half)—Van Horne Inez—McFarlane & Palace.

SHENANDOAH, PA.

(Second Half)—Fred Andrews Co.—Lucille Rogers—Bird Children—Syncopated Seven.

SO. NORWALK, CONN.

(Second Half)—Dean Boydell—Billy LaVar—Lehr Kennedy—The Duponts.

STAMFORD, CONN.

(Second Half)—Stars of Record—Gene Morgan—John Jess & Co.—Walsh & Ellis.

STEUBENVILLE, O.

(Second Half)—Janis & Chaplow—Taylor & Bobbie—Eric Phillips Co.

SYRACUSE, N. Y.

(Second Half)—Splendid & Partner—N. & J. Farnum—Jeannette Childs—Donna Darling Co.—Kramer & Griffin—Doctor Shop.

TRENTON, N. J.

Cornell, Leona & Zippy—Nan Traveline—Davis & Darnell—Briscoe & Rauh—The Comebacks.

Capital (Second Half)—30 Pink Toes—Combe & Nevins—Holland & Oden—Wellington Cross.

UNIONTOWN, PA.

(Second Half)—Dunedin & Play—John McCowan—Just Girls—Chung Hwa Four—Jack LaVier.

UTICA, N. Y.

Colonial (Second Half)—Haney & Morgan—Geolar & Lusby—Lyons & Yoscoe—Redington & Grant.

WHEELING, W. VA.

(Second Half)—Carter & Cornish—Chapman & Ring—Jack Walsh Co.—Jones & Ray—Kara.

WHITE PLAINS, N. Y.

(Second Half)—Robertus & Wilfred—Ralph Seabury—Mason & Gwynne—Birds of Paradise.

WILMINGTON, DEL.

(Second Half)—The Geralds—Kelly & Brown—Evans & Babbott—The Comebacks—Haynes & Back—Valentine & Bell.

(Continued on page 27)

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Buster Sanborn

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ESTELLE POWELL

Singing—The Blues—with Cain and Davenport's "Mimic World" — Columbia Circuit

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With Laughin Thru of 1922.

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JOE YULE

SIGNED FOR THREE YEARS

MY SUCCESS DUE TO DON CLARK

H. E. (HAPPY) RAY

A New Blackface in Burlesque, But Not a New Blackface — With PELL MELL

PRINCESS LIVINGSTON

SOUBRETTE — SMILES AND KISSES

NEW TO BURLESQUE BUT WATCH ME GROW

JACK CARLSON

JUVENILE

WITH SMILES AND KISSES

EUGENIA **DAILEY TWINS** EVELINE

Doing singing and dancing specialty with Frances Parr and her Pacemakers

JACQUE WILSON

INGENUE — JAS. E. COOPER'S "FOLLY TOWN"

YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

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Frank Mallahan

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

DOLLY LEWIS

SOUBRETTE — SMILES AND KISSES

GLADYS STOCKTON

SOUBRETTE — JAMES E. COOPER'S BIG JAMBOREE

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ANNOUNCEMENT

Chas. J. Burkhardt, well known to the profession, is now connected with our company, and will have charge of our branch office at Room 308 Woods Theatre Building. He has just recovered from the results of the serious accident he met with a few months ago, but not being able to resume the active life on the stage, we were fortunate in securing his services. We are now able to assist all vaudeville acts in not only equipping them completely with scenery, but also give them competent guidance and suggestions for the betterment of their acts. Mr. Burkhardt invites all his friends to come and visit him in his new location.

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YORK, PA.

Mora & Reckless Duo—Paynton & Ward—Van & C. Avery—Moore & Freed—Click & Clik.

Opera House (Second Half)—Tamaki Japs—Sully & Thomas—Sylvester Family—Jos. Darcy—La Pilarica Trio.

YOUNGSTOWN, O.

(Second Half)—Collier & Dewald—James & Edith James—When Love Is Young—Kitner & Reney.

ATLANTA AND BIRMINGHAM

Ann Gray—Walters & Goold—Ruby Raymond Trio—Roger Gray & Co.—Harvard, Winifred & Bruce.

BIRMINGHAM AND ATLANTA

Alanson—Fred Hughes & Co.—Force & Williams—Wylie & Hartman—Ventian Five.

SHREVEPORT, LA.

(First Half)—Grace Ayer & Bro.—Cook & Rosevere—Foster & Rae—Elkins, Fay & Elkins—Don Valerio & Co.

NEW ORLEANS AND MOBILE

Three Hammill Sisters—Willie Smith—Ruddell & Dunigan—Wilson Bros.—Sankus & Sylvers.

MOBILE AND NEW ORLEANS

Selbini & Albert—Arthur Lloyd—Donovan & Lee—Sharkey, Roth & Hewitt—E. Gilmore & Girls.

NASHVILLE AND LOUISVILLE

Trennell Trio—Lonnie Nace—Silver, Duval & Kirby—McGrath & Deeds—Babb, Carroll & Syrell.

LOUISVILLE AND NASHVILLE

Ryan, Weber & Ryan—Peggy Carhart—Herbert Ashley & Co.—Willie Solar—Tony George & Co.

RICHMOND AND NORFOLK

Worden Bros.—Rhodes & Watson—Loyal's Dogs—L. Leonore & Twelve Dancing Girls.

NORFOLK AND RICHMOND

Annette Sisters—Jennings & Dorney—Rubeville.

SAVANNAH AND JACKSONVILLE

Sultan—Countess Verona—Thornton & Squires—Joe Bennett—Rasso & Co.

JACKSONVILLE AND SAVANNAH

The Belldays—Phil. Davis—Grace Nelson & Co.—Marks & Wilson—Kalulahi's Hawaiians.

TAMPA, FLA.

Mme. Arnal—Carson & Willard—Ed. Blondell & Co.—Innis Bros.—Lynch & Stewart.

CHARLESTON, S. C.

(First Half)—Francis & Wilson—Keltons—Sampsel & Leonhardt—Neil McKinley—Three Melvins.

COLUMBIA, S. C.

(Second Half)—The Lerays—Dore Sisters—Babies—Gilbert Wells—Marie Cavanagh & Co.

ROANOKE AND CHARLOTTE

Johnson & Baker—Jack Hughes Duo—Gaylord & Herron—Emma Ear—Loena Hall's Revue.

CHARLOTTE AND ROANOKE

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VAUDEVILLE BILLS

(Continued from page 25)

CHICAGO KEITH OFFICE

Week of November 12, 1922

CINCINNATI, OHIO

Palace—Boganny's Comedians—Noble & Brooke—Laurie Ordway—Geo. C. Davis—Jonias Hawaiians—Fisher & Hurst.

CLEVELAND, OHIO

Read's Hippodrome—Musical Hunters—Octavia Handworth Co.—Frank & Ethel Halls—Rainbow's End—Lloyd & Goode—Norris' Follies.

CLINTON, IOWA

Capitol (First Half)—Anna Francis. (Second Half)—Spur of Us—Yokohama Boys.

CRAWFORDSVILLE, IND.

Strand (Second Half)—Jessie Miller—Leightons.

DAYTON, OHIO

Keith's (First Half)—Cook & Valdare—Vernon—Harry Hayden Co.—Lambert & Fish—Happy Harrison Co. (Second Half)—S. & Harvey Everett—Jack Walsh Co.—Shuttuck & O'Neal—Four Roarders.

DETROIT, MICH.

La Salle Garden (First Half)—Burnum—Johnny's New Car—Four Erratas. (Second Half)—Cook & Valdare—Runaways—Holmes & Hollisten—Marston & Manley—Herb. Lloyd Co.

EVANSVILLE, IND.

Victory (First Half)—Chas. & H. Polly—Goley & Jackson—Johnny's New Car—Al Shayne. (Second Half)—Aerial Rooneys—Anna Francis—Gene & Mignon—Barry & Layton.

FLINT, MICH.

Palace (First Half)—Bell & Wood—Drisco & Earle—Thavma—Lamont Three. (Second Half)—Denyle, Don & E.—Bert Howard—Anders & George—Sherman, Van & H.—Waldron & Winslow.

FT. WAYNE, IND.

Palace (First Half)—Herb. Lloyd Co.—Dancing Humphreys—Cervo & Moro. (Second Half)—Fagg & White—Burnum—J. McCurdy Co.

INDIANAPOLIS, IND.

Palace—Juggling McBanns—Reynolds & White—Dugor Boys—McIntyre & Holcomb—"Miss America"—Frances Kennedy—Seven Honey Boys.

KALAMAZOO, MICH.

Regent (First Half)—Althea Lucas Co.—J. & G. O'Meara—Hallowe'en—Bert Howard. (Second Half)—Paul Kirkland—Daly & Burch—Johnson Bros. & J.—"Around the Map"—Beatty & Evelyn.

KOKOMO, IND.

Strand (First Half)—Edwards & Edwards—Follis Sisters—Chas. Wilson—Beehman & Grace. (Second Half)—Bell & Wood—Zeck & Randolph—Daniels & Walters—The Sheik.

LANSING, MICH.

Regent (First Half)—The Leightons—J. McCurdy Co.—Dougal & Leary—Devoy & Dayton—Bobby Earle Co. (Second Half)—Althea Lucas Co.—Hallowee'n—Don Lanning—Three White Kuehns—Babe & Tom. Payne.

LEXINGTON, KY.

Ben Ali (First Half)—Jason & Harrigan—Chas. Rogers—S. & Harvey Everett—Anna Chandler—Four Roarders. (Second Half)—Happy Harrison Co.—Keene & Williams—Tom. & D. Ward—Seattle Harmony Boys.

LIMA, OHIO

Faurot (First Half)—Cervo & Moro—O'Neil Twins Co.—Harry Hayden Co.—Chas. Wilson.

MUSKEGON, MICH.

Regent (First Half)—Don Lanning—Babe & Tommy Payne—Three White Kuehns.

PADUCAH, KY.

Orpheum (First Half)—Swift & Daly—Keene & Williams—Steve Green—Jean McGovern Co. (Second Half)—Al. Striker—Johnny's New Car.

RICHMOND, IND.

Murray (First Half)—G. & May Le Fevre—Daniel & Walters—Renard & West—The Sheik. (Second Half)—Follis Sisters—Coley & Johnson—Al. Shayne—Edwards & Edwards.

SAGINAW, MICH.

Jeffer's Strand (First Half)—Walter Baker Co.—Mack & Mabelle—Anders & George—Sherman, Van & H.—Waldron & Winslow. (Second Half)—Bamont Three—Drisko & Earle—Thayma—Karl Gardner—Bobby Earle Co.

TERRE HAUTE, IND.

Liberty—H. Antrim Co.—Billy Doss.

WESTERN VAUDEVILLE

Week of November 13, 1922

CHICAGO, ILL.

Majestic—McIlyar & Hamilton—Ben Nee One—Bob Ferns & Co.—Cleveland & Dowry—Songs & Scenes—Ballot Five—Farnell & Florence—Stranded.

Lincoln (First Half)—Pickard's Seals—Joseph Regan & Alberta Curliss—Maidie DeLong—Broadway to the Bowery—Whitfield & Ireland. (Second Half)—Marcus & Lee—Tom. Mahoney—Evelyn Phillips & Co.

American (First Half)—Maye Hunt—Paul Rahn & Co.—Tom. Mahoney. (Second Half)—Keefe & Lillian—Maidie DeLong—Broadway to the Bowery—Pickard's Seals.

Kedzie (First Half)—Will. Morris—Hugo Lutgens—Bayes & Field—Ethel Parker & Co.—John & Winnie Hennings—Six Hassans. (Second Half)—Anker Trio—Gold & Sunshine—Morgan & Wooley Co.—Ja Da Trio—Small's Military Revue.

ABERDEEN, S. D.

Orpheum—Bertram & Andes—Mumford & Stanley.

BLOOMINGTON, ILL.

Majestic (First Half)—Fries & Wilson—Grindell & Esther—Walter Manthey & Girls. (Second Half)—Zelaya—Wille Bros.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Melnotte Duo—Bravo, Michelina & Trujillo—Farrell, Taylor & Co.—Raines & Avey. (Second Half)—Sealo—Bayes & Field—Pantheon Singers—Christie & Bennett—The De Marcos & Sheik Band.

CENTRALIA, ILL.

Grand—Maxon & Morris—Cortelli & Dowd—Tints & Tones.

(Continued on page 29)

For—RHINESTONES—See the builders of the "Diamond Girl Scene" in "Passing Show." Also the star curtain at Fulton Theatre. THE LITTLEJOHNS, 228 W. 46th Street, New York.

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"THE HAT-O-MANIACS"

BIG ORCHESTRA SHORTAGE

According to the men who are booking orchestras all over the country there is an acute shortage of Class A dance orchestras at the present time. When the Summer season closed doubt was expressed as to what would become of the multitude of leaders that had sprung up and it was thought that there would be a general deflation in dance musicians' salaries and an overflow of orchestras laying off. It was thought at that time that New York especially would suffer in this way and that the supper clubs and cabarets would be able to pick and choose, buying orchestras for almost nothing. It now develops that the direct opposite is the truth.

Vaudeville has absorbed a good many of the top notch organizations and others have gone with shows. One of the firms that do a big business in booking dance combinations told a reporter from the CLIPPER that they had to refuse twenty requests for orchestras to play on Election and Thanksgiving Day as they could not find combinations that they would care to send out under their name. Others, booking hotels in New York and out of town, have found a dearth of good, organized orchestras and several of the leaders have taken to building their own organizations. This has been the case with Ray Miller, Paul Specht, Paul Whiteman, Vincent Lopez and some of the others. Hazel Green, playing in vaudeville at present, could not find an orchestra that suited her at a price that suited her so engaged eight young men after hearing them give individual performances. She then had them whipped into shape and thus made her own orchestra.

As the business stands now any orchestra that can deliver as far as playing quality is concerned and that does not want a salary that sounds like a telephone number for their weekly stipend can receive good booking. Managers and agents are crying for good combinations and the craze for these dance organizations is just beginning, according to indications. Of course, "name" combinations are most in demand, but any good orchestra can get a booking. This is not true of the metropolitan district alone but all over the country.

A third outlet for orchestras, besides American hotels and vaudeville, is also springing up. This is the exportation and foreign exploitation of American dance combinations. Europeans have nothing that in any way compares with American syncopation and saxophone players of quality are exceptionally scarce. It seems improbable that the Europeans can acquire the American style of playing over night, and until they do each month will see more and more American musicians going abroad as members of organized orchestras.

AMERICAN ORCHESTRA IN LONDON

LONDON, Nov. 6.—Bert Ralton and Vic King's New York-Havana Orchestra is one of the features at the Savoy Hotel here. This is a sixteen piece combination and has been proving an attraction here for over a year. Several of the members of the combination sprang into prominence as members of Art Hickman's orchestra which took New York by storm in 1919.

COLLEGE BAND SCORES

One of the features of the Washington-Jefferson-Lafayette game last Saturday was the playing of the Lafayette College Band under the leadership of C. Mackenzie. The boys were dressed in striking uniforms consisting of red jerseys and white flannel trousers, and played, besides their college tunes, several of the latest Broadway numbers.

ORCHESTRA NEWS

MARTUCCI AT ALLEN THEATRE

Simone Martucci and his orchestra, playing their third season at the Venetian Gardens, Montreal, was booked after the third week of his return at the Allen Theatre, Montreal's big picture palace. The orchestra was co-featured with the picture and proved a great attraction.

Instead of remaining for one week, as originally billed, Martucci and his combination are still playing the Allen and the engagement has been made indefinite. Martucci, at the Venetian Gardens and also at the Allen Theatre, is using many novel lighting effects and descriptive numbers, introducing to Canada the same style of playing and presenting an orchestra that has proved so successful with the big leaders in New York.

RAYMOND BACK AT LITTLE CLUB

Joe Raymond and his orchestra reopened at the Little Club last week after having played the last month behind Aunt Jemima. The orchestra at the Little Club will consist of but seven pieces, slightly smaller than the vaudeville combination.

The Little Club has been remodeled and an attraction will be featured there shortly along with the orchestra. One of the big names had been mentioned as going in, but conditions made it impossible, as the show with which the star in question was connected is slated to leave town shortly.

DORNBERGER FOR "SCANDALS"

Paul Whiteman, Inc., has booked Charles Dornberger and his orchestra, a ten-man combination, with George White's "Scandals" for the run of the show, replacing Paul Whiteman's Palais Royal Orchestra, which closes with the "Scandals" on November 11.

Dornberger's organization will be known as Paul Whiteman's Cafe de Paris Orchestra and will enjoy practically the same position in billing and work as did Paul Whiteman during the metropolitan run of the production.

COAST LEADER IN NEW YORK

Harry Green, director of the orchestra at the Ambassador Hotel, San Francisco, was in New York for a few days last week to get new music and acquaint himself with the latest ideas among the orchestra leaders in the East. He will return shortly to California where he has made plans for an active winter season.

COMPLETES YEAR'S ENGAGEMENT

Herbert Wiedhoft and his orchestra are completing their first year as the attraction at the Cinderella Roof, Los Angeles. Wiedhoft, who is the cornetist of the organization, is a brother of Rudy Wiedhoft of saxophone fame, and the band was organized by Rudy and Herb.

RECEPTION FOR ARCADIANS

A wonderful reception was accorded Paul Whiteman's Arcadians at their opening at the splendid new Arcadia dance hall in Providence last week. During the course of the evening a silver loving cup was presented to Paul Whiteman by the management of the Arcadia.

ALBIN AT HOTEL BOSSERT

Jack Albin and his six-piece orchestra has been booked by Paul Whiteman, Inc., in the Hotel Bossert, Brooklyn.

PAUL WHITEMAN MARRIES

Paul Whiteman was married to Vanda Hoff, the dancer, in Judge Valente's chambers in the City Court at 10:30 a. m. on Saturday, November 4. James N. Thompson of the Salvin-Thompson interests was best man and others present at the ceremony were Mr. and Mrs. Hugh Ernst, Richard Barthlemess and Mary Hay, Lynn Overman and Emily Drange, Fay West and the members of Paul Whiteman's Palais Royal Orchestra.

After the ceremony a wedding breakfast was served at the Ritz-Carlton Hotel and then Whiteman and his boys went back to work at the Globe.

ORCHESTRAS AT DINNER

At a dinner and ball given by the members of the Talking Machine Men's Association last week in the grand ballroom of the Pennsylvania Hotel, many of the more prominent record-making combinations were present. Among those who added to the evening's entertainment were Paul Whiteman's Palais Royal Orchestra, Vincent Lopez and his Hotel Pennsylvania Orchestra, Paul Specht's Monte Carlo Orchestra, Benni Selvin and his orchestra from the Boardwalk, Emil Coleman and his combination from Montmartre, and many others of prominence.

RIZZO FOR CUBA

Vincent Rizzo and his orchestra, a six-piece combination, which was formerly heard at the Claremont Restaurant, 135th street and Broadway, has been booked by Whiteman, Inc., to appear during the coming season at the Jockey Club, Havana, Cuba.

This is one of the first Whiteman combinations to leave the country and the success of this orchestra will help to determine the future policy of the Whiteman offices.

BIG DEMAND FOR SPECHT

Paul Specht, who invaded the foreign field when he sent orchestras to London for the Lyons interests, has now under consideration requests for Paul Specht orchestras from Australia, France, Canada and other countries. Contracts for Specht orchestras in two of these countries have been completed and the Specht bookings are taking on an international tinge.

RAPP'S TIME EXTENDED

The management of the Hotel Chase, St. Louis, has exercised their option on Barney Rapp's orchestra, which was booked at that hotel by Whiteman, Inc., and the orchestra will remain there until January 7. There is an additional option of three months and from present indications it looks as if that also will be taken up.

KOSARIN AT PAVILION ROYAL

A. Kosarin and his orchestra have been booked at the Pavilion Royal by Paul Whiteman, Inc. They will appear there all during the Winter as the Pavilion Royal will be kept open all year round. Kosarin has six men in his organization.

LUBE AT ROSELAND

Jack Lube and his Society Orchestra is now playing for the Two-Thirty Club at Roseland. This club meets every afternoon, having but half of the ballroom for themselves. Lube, who has a six-man combination, was formerly violinist with Sam Lanin.

LOPEZ PLAYS AT GIMBELS'

Vincent Lopez and his Hotel Pennsylvania Orchestra, appeared at Gimbel Brothers department store yesterday (Tuesday) at 4 P. M., giving a special concert for one hour before a packed house. Lopez for the past week has been receiving heavy advance billing at the big store and was advertised in every department.

In conjunction with the appearance of Lopez a special drive was made on the Okeh records, for which he is an exclusive artist at present, these records being prominently on display. This hour was between shows for Lopez, as he is playing Keith's Riverside this week.

ROBINSON MAKING RECORDS

Fred Robinson's orchestra, from the Century Roof, Baltimore, is in town for a few days this week making records for the Okeh Company.

PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records — and the cost is surprisingly low.

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NOW PLAYING RETURN ENGAGEMENT CAPITOL THEATRE, DETROIT—INDEFINITE

DAVIS ORCHESTRA AT TENT

A Meyer Davis orchestra under the direction of W. C. Perry opened at the Tent last week. Some time previous to this a Meyer Davis orchestra appeared here, but the management had a contract with Jack Shilkret that prevented them from putting in any other combination. Jack Shilkret and his combination entered vaudeville with Brooke Johns and Meyer Davis' combination took their place.

NOVEL SONG RENDITION

Mal Hallett and Sam Lanin, playing at the Roseland, are each using Gus Nager's number, "When Will I Know." The peculiar feature of this is that they each play five choruses of the song and none of the choruses contain the same orchestration, the ten being different and distinct harmonies.

VICTOR ARTISTS TOURING

The Eight Victor Artists, record makers for the Victor Talking Machine Company, are making a month's tour of one night stands through the middle west, opening at McKeesport, Pa., on November 6, and closing in York, Pa., on the 25th. They appear in theatres and halls and play at a price scale varying from $2.00 to $2.50 top.

GIBSON A DRAWING CARD

Joe Gibson and his orchestra, at the Moulin Rouge, are continuing the success they made when they opened there. The Moulin Rouge is getting a large evening crowd who come there just to dance. Gibson's combination having proved a great drawing card.

MEYERINCK AT THE FAIRMONT

SAN FRANCISCO, Nov. 4.—Herb Meyerinck, and his orchestra formerly at Tate's Cafe, has been engaged for the season at the Fairmont Hotel.

WUNDERLICH AT THE CASINO

Frank Wunderlich's Oriental Serenaders are playing at the Mapleton Casino, Brooklyn, four nights a week and on Sunday afternoons.

VAUDEVILLE BILLS

(Continued from page 27)

CHAMPAIGN, ILL.

Orpheum (Second Half)—McDonald Trio—Mowatt & Mullen—Ethel Parker & Co.—Whitfield & Ireland—Seamon Conrad & Co.—Crystal Bennett & Co.

CROOKESTON, MINN.

Grand—Mumford & Stanley—Bertram & Andes.

DAVENPORT, IOWA

Columbia (Second Half)—Melnotte Duo—Fries & Wilson—Farrell, Taylor & Co.—Bravo, Michelini & Trujillo—Maxfield & Golson—Brazilian Heiress.

DUBUQUE, IOWA

Majestic—Ishikawa Bros.—Seymour & Jeanette—Hughie Clark—The De Marcos & Sheik Band.

ELGIN, ILL.

Rialto (First Half)—Zelaya. (Second Half)—Brosius & Brown—Francis & Marcelle—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop.

GALESBURG, ILL.

Orpheum (First Half)—Smiling Billy Mason—Echoes of Scotland. (Second Half)—Larimer & Hudson—Larry Comer—Bobby Jackson & Co.

FARGO, N. D.

Grand (First Half)—Bertram & Andes—Mumford & Stanley. (Second Half)—Davis & Bradner—Hyams & Evans.

GRAND FORKS, N. D.

Orpheum (First Half)—Davis & Bradner—Hyams & Evans. (Second Half)—Hibbert & Nugent.

GRAND ISLAND, NEB.

Majestic (First Half)—An Artist's Dream—Norman & Landee. (Second Half)—Granville & Fields—Driscoll, Long & Hughes.

GREEN BAY, WIS.

Orpheum—Six Hassans.

JOLIET, ILL.

Orpheum (First Half)—Brosius & Brown—Francis & Marcelle—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop. (Second Half)—Grant & Wallace—John & Winnie Hennings—Stan Stanley & Co.

JOPLIN, MO.

Electric (First Half)—Agoust & Paulette—Coden & Luken. (Second Half)—Harry Garland.

KANSAS CITY, KAN.

Electric (First Half)—Kennedy & Nelson—Let's Go. (Second Half)—Naio & Rizzo—Marsh & Williams.

KANSAS CITY, KAN.

Globe (First Half)—Mabel Harper—Bernevici Bros. & Co.—Clifford & Leslie. (Second Half)—Miller & Rainey—Let's Go—Humberto Bros.

KANSAS CITY, MO.

Main Street—Clinton Sisters—Rita Gould—Dorothy Sadlier & Co.—Roscoe Alls & Band—Selbini & Grovini.

KENOSHA, WIS.

Orpheum—Fagg & White—Daley & Burch—Six Hassans.

LEAVENWORTH, KAN.

Orpheum—Miller & Brainey—Wm. Armstrong & Co.—Mlle. Daisy & Stein Bros.

LINCOLN, NEB.

Liberty (First Half)—Jane Garnett—Wm. Armstrong & Co.—The Volunteers—An Artist's Dream. (Second Half)—Seymour & Jeanette—Walter Fishter & Co.

MADISON, WIS.

Orpheum (First Half)—Joe Melvin—Villani & Villani. (Second Half)—Lloyd Nevada & Co.—Lyle & Virginia—Jean Barrios—Will. & Mary Rogers—Three Weber Girls.

MILWAUKEE, WIS.

Majestic—Degnon & Clifton—Georgia Howard—Robt. Henry Hodge & Co.—Fitzgerald & Carroll—Geo. Lovett & Co.—Jim & Gladys Gilfoyle—Brown, Gardner & Trehan.

MINNEAPOLIS, MINN.

Seventh Street—Bollinger & Reynolds—Chadwick & Taylor—Lillian Gonne & Co.—John Neff—Bluebird Revue—Roy La Pearl—Three Regals.

NORFOLK, NEB.

New Grand (First Half)—The Volunteers—Keno, Keyes & Melrose—Jane Garnett. (Second Half)—Kinzo—Dressler & Wilson—Lombardi & Coari Co.

OMAHA, NEB.

Empress (First Half)—Kinzo—Walter Fishter—Driscoll, Long & Hughes. (Second Half)—Wm. Armstrong & Co.—The Volunteers.

PEORIA, ILL.

Orpheum (First Half)—Harvey, Heney & Grayce—Frankie Kelcey Revue—Bob Murphy—McDonald Trio. (Second Half)—Murray Kissen & Co.—Fenton & Fields—Beeman & Grace.

QUINCY, ILL.

Orpheum (First Half)—Larimer & Hudson—Larry Comer—Bobby Jackson & Co. (Second Half)—Smiling Billy Mason—Echoes of Scotland.

RACINE, WIS.

Rialto—Will. Morris—Mabel Harper & Co.—Harvey, Haney & Grayce—Four Erettos.

REDFIELD, S. D.

Lyric—Dressler & Wilson—Johnny Maher—Lombardi & Coari Co.

ROCKFORD, ILL.

Palace (First Half)—Lloyd Nevada & Co.—Lyle & Virginia—Jean Barrios—Will. & Mary Rogers—Three Weber Girls. (Second Half)—Joe Melvin—Valiani & Villani.

ST. JOE, MO.

Electric (First Half)—Humberto Bros.—Naio & Rizzo—Jarvis & Harrison—Three Romano Sisters. (Second Half)—Inez Hanley—Clifford & Leslie—Bowen & Baldwin—An Artist's Dream.

ST. LOUIS, MO.

Columbia (First Half)—Jessie Millar—Cortelli & Dowd—Tyler & Crelius. (Second Half)—Gypsy Meredith & Co.—Almond & Hazel—Keating & Ross.

Grand—Lehoen & Dupreece—Al. Lester & Co.—Werner Amoros Trio—Al & Mabel Joy—Harry Cornell & Faye Sisters—Earl & Edwards—Ambler Bros.

Rialto—Wille Bros.—Four of Us—Seven Brown Girls—Miller Girls—Dave Ferguson & Co.—Crystal Bennett & Co.—Monkey's Day at the Races—Jordan & Tyler—Skelly Heit Revue.

SIOUX CITY, IOWA

Orpheum (First Half)—Jack Hanley—Seymour & Jeanette—Melville & Rule—New Dockstader. (Second Half)—Johnny Singer & Dancing Dolls—Hughie Clark—Doree's Celebrities—Bert Fitzgibbon—Ishakawa Bros.

SIOUX FALLS, S. D.

Orpheum (First Half)—Mme. Doree's Celebrities. (Second Half)—Harris & Lyman—Johnny Maher—Melville & Rule.

SO. BEND, IND.

New Palace (First Half)—Casting Campbells—Jada Trio. (Second Half)—The Singing Three—Harry Van Fossen—Carnival of Venice.

SPRINGFIELD, MO.

Electric (First Half)—Harry Garland. (Second Half)—Agoust & Paulette—Coden & Luken.

SPRINGFIELD, ILL.

Majestic (First Half)—Royal Sidneys—Mrs. Eva Fay—Harry Van Fossen—Skelly Heit Revue—Stan Stanley & Co. (Second Half)—Gabby Bros.—Louis London—Miller Girls—Dave Ferguson & Co.—Creerdon & Davis—Mrs. Eva Fay.

TERRE HAUTE, IND.

Hippodrome (First Half)—Gabby Bros.—Barry & Layton—Seamon Conrad & Co.—Creedon & Davis—Carnival of Venice. (Second Half)—Royal Sidneys—Seven Brown Girls—Leo Haley—Casting Campbells.

TOPEKA, KAN.

Novelty (First Half)—Miller & Rainey—Marsh & Williams—Mlle. Daisy & Stein Bros. (Second Half)—Kennedy & Nelson—Jarvis & Harrison.

MARCUS LOEW CIRCUIT

Week of November 12, 1922

NEW YORK CITY

American (First Half)—Arthur & Peggy—Art Smith—Dobbs, Clara & Dare—Jim & Betty Page—Tarzan—Bert & Lottie Walton—Jimmy Fox & Co.—Raymond Stern—Les Peretos. (Second Half)—Holden & Herrer—Sutherland & Sextette—Jerome & France—Robert & Boyne—Barton & Sparling.

State (First Half)—Russell & Hayes—Leonard & Culver—Barton & Sparling—Howard & White—Burns & Wilson—Fifteenth Infantry Band. (Second Half)—Lucy Gilette & Co.—Morley Sisters—Bobby Jarvis & Co.—Raymond & Stern—Fifteenth Infantry Band—Lenda.

Victoria (First Half)—Luthus—Lind & Starr—Hamlin & Mack—McCormack & Irving—Greenwich Villagers. (Second Half)—Martells—Brennan & Wynne—Grey & Byron—Frank Fay & Co.—Potpurri Dancers.

Avenue B (First Half)—Cherie & Bates—Brennan & Wynne—Gray & Byron—Browning & Davis—Road to Vaudeville. (Second Half)—Cliff Bailey Duo—Lee Mason & Co.—Little Lord Roberts—Ralph Whitehead.

Boulevard (First Half)—Stanley, Trip & Mowatt—Jerome & France—Roberts & Boyne—Eddie Foyer—Millicent D'Armond & Co. (Second Half)—Nester & Vincent—Alton & Allen—Helene Davis & Co.—Adler & Dunbar—Petroff's Circus.

Orpheum (First Half)—Leach LaQuinlan Trio—Stevens & Laurel—Matthews & Ayres—Frank Stafford & Co.—Chas. F. Seamon—Boys of Long Ago—Cowboy & Nina. (Second Half)—Russell Hayes—Lind & Starr—Eckhoff & Gordon—Demarest & Williams—Dolly's Dreams.

Lincoln Square (First Half)—Nestor & Vincent—North & Keilar—Pete Curley Trio—Adler & Dunbar—Primrose Minstrels. (Second Half)—Leach LaQuinlan Trio—Bert & Lottie Walton—Howard & White—Chas. F. Seamon—Mme. DuBarry & Co.

Delancey Street (First Half)—Three Martells—Lee Mason & Co.—Holden & Herron—Alton & Allen—Edward Stanisloff & Co. (Second Half)—Willie Karbe & Co.—Hope Vernon—Primrose Minstrels—Matthews & Ayres—Santiago Trio.

(Continued on page 30)

I WISH I COULD SHIMMY LIKE MY
SISTER KATE
RELEASED ON VICTOR, COLUMBIA, BRUNSWICK; Q.R.S.—ALL OTHERS
GOT TO COOL MY DOGGIES NOW
IN THE "PASSING SHOW OF 1922," NEW YORK WINTER GARDEN
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SOPHIE TUCKER'S CHICAGO HIT
THAT DA-DA STRAIN
HIT OF "OH JOY" MUSICAL SHOW
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39 SURE-FIRE PARODIES on all of Broadway's latest song hits.
GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.
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RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
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DEATHS

QUINTUS WHITMORE died on October 26 at his home, 910 Congress street, Detroit, Mich. Mr. Whitmore was 74 years old, of which 60 were spent in the show business. He appeared with leading tent shows throughout the United States, having begun at 14, working his way through the successive stages of circus life until reaching the top of the tent—ownership.

MME. LUCILE HILL, opera singer, died in London last month. She was once a well known member of the Carl Rosa Opera Company in England. Miss Hill was an American of English parents, and was born in the State of New Jersey.

WILLIAM J. GOECKEL, Wilkes-Barre attorney, who as a student at the University of Pennsylvania wrote the university song, "The Red and Blue," died of pneumonia in a Philadelphia hospital, November 3.

JOHN P. HILL, 75 years old, for many years a theatre manager, died suddenly in the Grand Central Terminal, New York, October 30. On retiring from business in 1914, he was manager of the Harris Theatre, Pittsburgh, and for 15 years preceding, manager of a Brooklyn house. Surviving are his widow and a daughter, Mrs. Laura Hill Breyer, 52 Willoughby avenue, Brooklyn.

EQUITY LOOKING FOR PERKINS

The Actors' Equity Association is looking for Edward B. Perkins, producer of the ill-starred "Ginger Box Revue," which closed, after a week out of town, without opening at the Greenwich Village Theatre, owing salaries to the entire company. Perkins, who dropped out of sight for over a week while the members of the company were expecting the show to open, got in touch with Equity and informed them that he would "do the right thing" and make good all claims of actors. He said that he would come in to the offices about September 19 and complete arrangements to settle all salary claims, but has never showed up.

"PADDY" OPENS ON NOV. 20

Mrs. Fiske will appear under the management of George C. Tyler in a new play by Lillian Barrett, entitled "Paddy." The piece is now in rehearsal under the direction of Harrison Grey Fiske. It will open in Rochester on November 20, and will come to New York a few weeks later. The supporting company will include Henry Herbert, Roy Gordon, Edward Donnelly, Ernita Lascelles, and Miriam Collins.

During the season Mrs. Fiske will give matinee performances of "Hedda Gabler" and "Romersholm."

"END OF THE WORLD" STARTS

"The End of the World," a new play by Edward Delaney Dunn, has been placed in rehearsal by the Messrs. Shubert. The cast includes Alexandria Carlisle, Vincent Serrano, William Morris Alphonz Ethier and Emmet Shachleford. George Henry Trader will stage it.

NEW PLAY FOR HULL

Owen Davis is the author of a new play in which Henry Hull is to be starred, to be seen here following the run of "The Cat and Canary."

VAUDEVILLE BILLS

(Continued from page 29)

Greeley Square (First Half)—Love & Wilbur—Hope Vernon—Orben & Dixie—Banckoff & Gordon—Wilson McAvey—Fred LaReine & Co. (Second Half)—Kawana Duo—Leonard & Calver—Art Smith—Fox & Kelly—Hughes & Pam—Boys of Long Ago.

National (First Half)—Lucy Gilette & Co.—Henry & Adelaide—Fox & Kelly—Hughes & Pam—Sunbeam Follies. (Second Half)—Musical Alvinos—Green & Burnett—McCormack & Irvin—Eddie Foyer—Bader LaVelle Troupe.

BROOKLYN

Palace (First Half)—Ordell Bros.—Ben Lynn—Little Lord Roberts—Demarest & Williams—Stanley Hughes & Co. (Second Half)—Cherie & Bates—Guy Bartlett Three—North & Kellar—Browning & Davis—Road to Vaudeville.

Warwick (First Half)—Bacon & Fontaine—Guy Bartlett Three—Helen Davis & Co.—Ralph Whitehead—Jennier Bros. (Second Half)—Irving & Elwood—Dobbs, Clark & Dave—Ben. Lynn—Upside Millittes.

Fulton (First Half)—Santiago Trio—Nick & Gladys Verga—Howe & Fay—Morley Sisters—Mme. Du Barry & Co. (Second Half)—Turner Bros.—Charlotte Meyers—Pete Curley Trio—Calvin & O'Connor—Fred LaReine & Co.

Gates (First Half)—Musical Alvinos—Green & Burnett—Bobby Jarvis & Co.—Frank Fay & Co.—Bader LaVelle Troupe. (Second Half)—Zuthus—Jim & Betty Page—Frank Stafford & Co.—Wilson & McAvoy—Tarzan.

Metropolitan (First Half)—Cliff Baily Duo—Charlotte Meyers—Dolly Dream—Ryan & Lee—Petroff's Circus—Lenda. (Second Half)—Stanley, Trip & Mowatt—Henry & Adelaide—Burns & Wilson—Ryan & Lee—Sunbeam Follies.

BALTIMORE, MD.

Loew—Wm. Dick—Stateroom 19—Klass & Brillant.

BOSTON, MASS.

Orpheum—Prevost & Goelet—Melroy Sisters—Frank Mullane—Headliners—Eddie Clark & Co.—Dance Dreams.

BUFFALO, N. Y.

State—Chas. Ledegar—Mack & Dean—Mabel Tallaferro & Co.—Quinn & Caverly—Roma Duo.

HOBOKEN, N. J.

Loew (First Half)—Irving & Elwood—Mr. & Mrs. Norma Phillips—Page & Gray—Gordon, Girlie & Gordon. (Second Half)—Crescent Comedy Four—Creole Cocktail.

LONDON, ONT.

Loew (First Half)—June Girls—Senna & Stevens—Worth Wayton Four—Beaus & Belles. (Second Half)—Walter Gilbert—Gordon & Delmar—Nevins & Gordon.

MONTREAL, CAN.

Loew—Gibson & Price—Newport, Stirk & Parker—Rudihoff—Dan Downing & Buddy—Dancing Shoes.

NEWARK, N. J.

Loew—Manillos—Chad & Monte Huber—Thos. Potter Duo—Money Is Money.

OTTAWA, ONT.

Loew—Mack & Brantley—Mardo & Rome—Armstrong & Gilbert Sisters—Roeber & Gold—Bits of Dance Hits.

PROVIDENCE, R. I.

Emery (First Half)—LaToy Brothers—Murphy & Lang—Locoe—Geo. Alexander & Co.—Tilyou & Rogers—Sheftel's Revue. (Second Half)—Zara Carmen Trio—Dane & Dare—Harry Berry & Miss—Archer & Belford—Miller, Packer & Selz—Wesley Johnson & Co.

SPRINGFIELD, MASS.

Broadway (First Half)—Zara Carmen Trio—Harry Berry & Miss—Archer & Belford—Miller, Packer & Selz—C. Wesley Johnson & Co. (Second Half)—LaToy Bros.—Murphy & Lang—Geo. Alexander & Co.—Tilyou & Rogers—Sheftel's Revue.

TORONTO, ONT.

Loew—Ed. Hill—Dodd & Nelson—Cupid's Close-ups—Herm & Lockwood Sisters—Joe Fanton & Co.

SHUBERT VAUDEVILLE

Week of November 12, 1922

Weber & Fields, Altoona, Mishler; Zanesville, Weller; Wheeling, Court.
Hello Everybody, Pittsburgh, Aldine.
Plenty of Pep, Cleveland, State.
Hello New York, Chicago, Garrick.
Ritz Girls of 19 and 22, Cincinnati, Shubert.
Oh, What a Girl, St. Louis, Empress.
Success, open week.
Carnival of Fun, open week.
Broadway Follies, Chicago, Englewood.
Main Street Follies, Detroit, Detroit Opera House.
Echoes of Broadway, Toronto, Princess.
Say It With Laughs, Buffalo, Criterion.
Whirl of New York, open week.
Twentieth Century Revue, Worcester, Worcester; Fall River, Bijou.
Midnite Revels, Boston, Majestic.
Stolen Sweets, Hartford (last half), Shubert Grand.
Zig Zag, New York, Central.
Facts and Figures, New York, Harlem Opera House.
Spice of Life, Jersey City, Central; Union Hill, Lincoln.
Troubles of 1922, Brooklyn, Crescent.
Steppin' Around, Astoria, Astoria; Borough Park, Borough Park.
Town Talk, Newark, Shubert.
Gimme a Thrill, Philadelphia, Chestnut Street Opera House.
Midnight Rounders, Baltimore, Academy of Music.
Frolics of 1922, Washington, Belasco.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Empire, Toronto, 6-11; Gayety, 13-18.
Big Jamboree—Gayety, Omaha, 4-10; Gayety, Minneapolis, 13-18.
Billy Watson Beef Trust—Empire, Brooklyn, 6-11; Casino, Philadelphia, 13-18.
Bon Tons—Cohen's, Newburg, N. Y., 6-8; Rialto, Poughkeepsie, 9-11; Casino, Brooklyn, 13-18.
Broadway Brevities—Empress, Chicago, 6-11; Gayety, Detroit, 13-18.
Broadway Flappers—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.
Bubble Bubble—Gayety, Washington, 6-11; Penn Circuit, 13-18.
Chuckles of 1923—Hurtig & Seamon's, New York, 6-11; Empire, Providence, 13-18.
Dave Marion's Own Show—Gayety, Detroit, 6-11; Gayety, Toronto, Ont., 13-18.
Flashlights of 1923—Olympic, Cincinnati, 6-11; Gayety, St. Louis, 13-18.
Follies of the Day—Star & Garter, Chicago, 6-11; Empress, Chicago, 13-18.
Frank Finney Revue—Gayety, Kansas City, 6-11; open, 13-17; Gayety, Omaha, 18-24.
Folly Town—Casino, Brooklyn, 6-11; Empire, Newark, 13-18.
Giggles—Casino, Philadelphia, 6-11; Palace, Baltimore, 13-18.
Greenwich Village Revue—Colonial, Cleveland, 6-11; Empire, Toledo, 13-18.
Hello Good Times—Columbia, New York, 6-11; Empire, Brooklyn, 13-18.
Sam Howe's Show—Gayety, Rochester, 6-11; Lyceum, Ithaca, N. Y., 20.
Hippity Hop—Lyric, Dayton, 6-11; Olympic, Cincinnati, 13-18.
Jimmy Cooper's Beauty Review.—Open 6-10; Gayety, Omaha, 11-17.
Keep Smiling—Miner's Bronx, New York, 6-11; Cohen's, Newburg, N. Y., 13-15; Rialto, Poughkeepsie, 16-18.
Knick Knacks—Binghamton, 8; Colonial, Utica, 9-11; Gayety, Montreal, Can., 13-18.
Let's Go—Gayety, Milwaukee, 6-11; Columbia, Chicago, 13-18.
Maids of America—Gayety, Boston, 6-11; Columbia, New York, 13-18.
Mimic World—Columbia, Chicago, 6-11; Star and Garter, Chicago, 13-18.
Mollie Williams' Show—Gayety, Montreal, Can., 6-11; Casino, Boston, 13-18.
Radio Girls—One Nighters, 6-11; Gayety, Pittsburgh, 13-18.
Reeve's Show—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.
Step On It—Gayety, St. Louis, 6-11; Gayety, Kansas City, 13-18.
"Sliding" Billy Watson, Fun Show—Grand Worcester, 6-11; Hurtig & Semon's, New York, 13-18.
Social Maids—Empire, Providence, 6-11; Gayety, Boston, 13-18.
Step Lively Girls—Gayety, Minneapolis, 6-11; Gayety, Milwaukee, 13-18.
Talk of the Town—Orpheum, Paterson, 6-11; Majestic, Jersey City, 13-18.
Temptations of 1923—Empire, Newark, 6-11; Orpheum, Paterson, 13-18.
Town Scandals—Casino, Boston, 6-11; Grand, Worcester, 13-18.
Wine, Woman and Song—Gayety, Pittsburgh, 6-11; Colonial, Cleveland, 13-18.
Wonder Show—Majestic, Jersey City, 6-11; Miner's, Bronx, New York City, 13-18.
Youthful Follies—Empire, Toledo, O., 6-11; Lyric, Dayton, O., 13-18.

MUTUAL CIRCUIT

Broadway Belles—Majestic, Wilkesbarre, Pa., 6-11; Majestic, Scranton, 13-18.
Band Box Revue—Gayety, Brooklyn, 6-11; Lyric, Newark, 13-18.
Baby Bears—Folly, Baltimore, 6-11; lay off, 13-18.
Follies and Scandals—Empire, Cleveland, 6-11; Garden, Buffalo, 13-18.
Frances Farr and her Pacemakers—Lyceum, Columbus, 6-11; Gayety, Louisville, 13-18.
Georgia Peaches—Lay off, 6-11; Empire, Cleveland, 13-18.

LETTER LIST

LADIES

Addington, Ruth
Allen, Rose
Anderson, Pauline
Barbour, Ruth
Barnes, Dorothy
Barnett, Dot
Berranger, Dolly
Bisent, Lillian
Brenon, Kathleen
Burt, Mabel E.
Carrington, Nettie
Carrington, Nan
Carter, Flo
Collinson, Alice
Conroy, Patsy
Creighton, Annette
Cunningham, Evelyn
Darley, Florence
Dean, Hallie
De Coveney, Olive
Diggs, Ethel
Douglas, Hazel
Eltus, Phyllis
Florence, Naomi
Gallagher, Daisy
Goodale, Grace
Hage, Donna
Hall, Babetta
Hardspeth, Madame
Hargis, Hazel
Heidt, Mabel
Howard, Mabel
Howell, Mildred
Huber, Elsa
Isabella, Lillian
Kelly, Mae
Kennis, Mae
Kennison, Mrs. Jessie
La Mont, Marie
La Mont, Edith
Leagen, Fern
Lorraine, Peggy
Lynn, Helen
Mack, Eleanor
Mack, Mae
Mascott, Florence
Mayne, Hallie
McDonald, Ethyle
McDonald, Jessie
McPherson, Mary
Morrisey, Stella
Mullen, Babe
Mullinney, Kate
Parker, Dolly
Penner, Lillian
Raynor, Dorothy
Redmond, Monica
Reilly, Gladdie
Richardson, Edna
Robertson, Grace
Russell, Marion
Russell, Pauline
Shannon, Nan
Stanley, Helen
Stone, Anita
Tempest, Marie
Thiede, Peggy
Thurston, Fanny
Van Nell, Blanche
Vernon, Nell
Ward, Stella
Warrington, Babe
West, Josie
West, Louisa H.
White, Mabel
Whitney, Dolores
Williams, Mrs. E. R.
Wellington, Babe
Wilson, Nettie

GENTLEMEN

Alton, Jack
Aronson, Lester
Bachen, S.
Baker & Rogers
Barclay, Don
Barrett, Jim
Bartlett, Geo.
Bell, Johnnie
Bendon, Billy
Benton, Eddie
Bernard, Murray
Bixley, Edgar
Blask & Keller
Broadhurst, Geo.
Coleman, Harry
Colton & Darron
Coyle, Henry J.
Davis, Dan
Evans, Ernest
Evol, Jean
Fuller & Kramer
Gasnier, Pierette
Girard, Bob
Gore, Bobby
Gray, Christopher
Griffin, Chick
Grinnell, Ben
Hamilton, Geo.
Harrison, Arthur
Hart, Geo. & Goldie
Hart, Phil. & Peggy
Hayes, Geo. F.
Hilliier, Al.
Hillman, F. E.
Hunt, Ert.
Hutton, Forrest
Kane, Johnnie
Kanis, Paul
Karo, Irving
Kelso, Harry & Joe
Kelton, Aryan
Kennedy, Sam
Morton, Jr.
Koon, Chas.
La Tour, Geo.
La Vigne & Grenier
Leahy, Chas. E.
Lewis, Philip J.
Lewis, Sammy
Lord, Phillip
Mack, Willis
Mahoney, Jack
Marco, James
Marshall, Lew
Maskell, Tommy
McCauley, Jim
McKenna & Hilson
Muchbauer, Otto
Mercer, Joe
Micals, Sam
Michaels, Joe
Moore, Smitz
Morris & Mora
Morrisey & Young
Nordstrom, Leroy
O'Brien & Bradley
Paul, Steve
Powers, Lon
Prest, Hughey
Ramsey, Geo. J.
Raymo, Al
Rice, Lew
Root, Frank
Rose, Jimmie, Jr.
Ryan, Francis
Singer, Adolph
Singer, Ralph
Six Foot Three
Rubini & Rosa
Slocum, Geo.
Stanley, Joe.
Sweeney, John J.
Tackman, Art
Turnour, Jules
Tyler, Al
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